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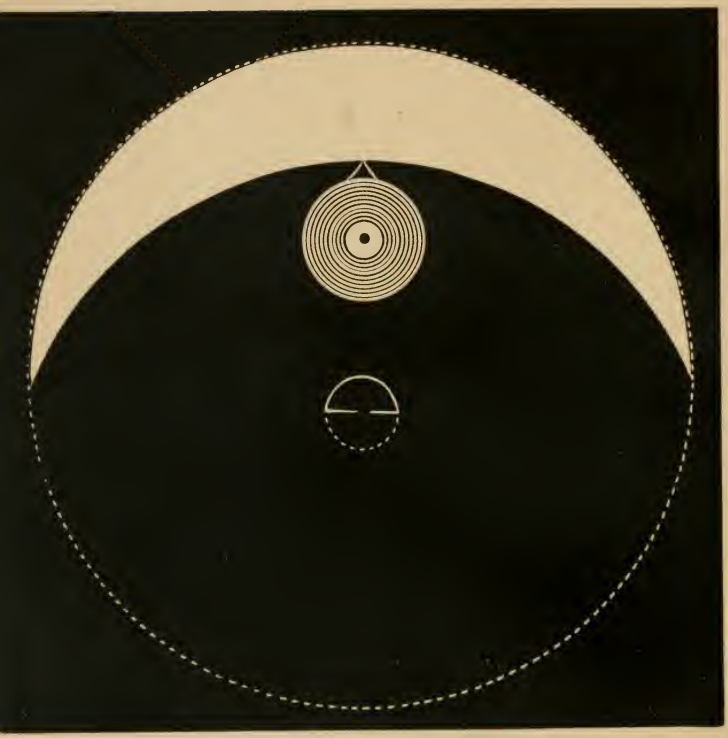

VERTICAL SECTION,

Showing (conjecturally) Milton's cosmography, — the Empyreal Heavens, our Starry Universe, Hell, and Chaos. See Preface.

MILTON'S

PARADISE LOST,

BOOKS I. AND II.

WITH INTRODUCTION, NOTES, AND DIAGRAMS,

BY

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TO

THE TEACHERS AND STUDENTS OF OUR ENGLISH LITERATURE,

THIS BOOK IS RESPECTFULLY INSCRIBED

BY

THEIR FRIEND AND FELLOW-WORKER,

THE EDITOR.

PREFACE.

THIS little book, the outgrowth of teaching, is designed to meet the wants of students. Among the points of difference between it and similar editions, it includes some of the best results of recent investigation, and it omits certain passages that jar on the 'reverence due to youth.' With very slight exceptions the text is Masson's.*

The notes may seem at first sight too numerous; but many of them are intended for teachers, and examination will show that they are calculated to stimulate rather than supersede thought.

The introductory matter should be read carefully before beginning the critical study.

The diagrams will assist in understanding Milton's cosmography. Probably no one of them will be found entirely satisfactory; but if they awaken the student's interest, if they aid his imagination, and if they lead him to a closer study of the poem, the object of introducing them will have been gained. Some explanation of the two which stand respec-

* In regard to the use of capital letters, the authority of Wilson on Punctuation has generally been followed.

tively at the beginning and at the end may here be appropriate.

Milton recognizes the sphere as the normal shape of worlds. And so, in the 'void profound' of infinite space, during the cycles of past eternity, lay that vast aggregation of matter which constituted the luminous *Empyreal Heavens* above and the black abysses of *Chaos* beneath. He tells us that heaven is like earth.

> " *What if earth*
> *Be but the shadow of heaven*, and things therein
> Each to other like, more than on earth is thought?"

To use Brooke's eloquent description in his incomparable Milton *Primer*, "Heaven is on high, indefinitely extended, and walled towards Chaos with a crystal wall having opal towers and sapphire battlements. In the wall a vast gate opens on Chaos, and from it runs a broad and ample road, 'powdered with stars,' whose dust is gold, to the throne of God. The throne is in the midst of Heaven, high on the sacred hill, lost in ineffable light. . . . Around the hill is the vast plain clothed with flowers, watered by living streams among the trees of life, where on great days the angelic assembly meets; and nearer to the hill is the pavement like a sea of jasper. Beyond are vast regions, where are the blissful bowers of 'amarantine shade, fountain, or spring,' . . . and among them the archangels have their royal seats built as Satan's was, far blazing on a hill, of diamond quarries and of golden rocks." *

Like those of earth, 'this continent of spacious heaven' has its ocean. That ocean is *Chaos*. It lies beside and beneath

* *Milton Primer*, pp. 84, 85, by Stopford A. Brooke (D. Appleton & Co's Series of Classical Writers).

heaven, whose shining cliffs and walls rise sheer out of the dark unfathomable depths. It is not homogeneous. It apparently has strata. In it there is at least one 'vast vacuity.' Through it Satan, 'with difficulty and labor hard,'

> 'O'er bog or steep, through strait, rough, dense, or rare,
> With head, hands, wings, or feet, pursues his way,
> And swims, or sinks, or wades, or creeps, or flies.'

Yet it is an ocean —

> 'Outrageous as a sea, dark, wasteful, wild,
> Up from the bottom turned by furious winds,
> And surging waves as mountains, to assault
> Heaven's highth, and with the centre mix the pole.'

Clearly, if heaven has sharp, rigid outlines like the moon, chaos has a shifting, tumultuous surface like the sun.

Deep in this tremendous abyss lies *Hell*, perhaps near the centre, possibly at the nadir; distant, at any rate, from the light of God by three times the radius of our starry universe.* In the centre of hell is the lake of fire, a 'boiling ocean.' Three vast regions of horror lie in concentric zones around it. First, a belt of fiery volcanic soil; then, a moist region, through which, like an ocean stream,

> "Lethe, the river of oblivion, rolls
> Her watery labyrinth;"

next, a frozen continent with

> 'A gulf profound as that Serbonian bog;'

* We need not suppose a mathematical exactness. "The moment you furnish Imagination with a yardstick, she abdicates in favor of her statistical poor-relation Commonplace." — Lowell on *Milton* (*Among My Books*, 2d series).

and beyond all,

"At last appear
Hell bounds, high reaching to the horrid roof,"

and in them the ninefold gates.

"*Our World*, as Milton calls it, the whole solar system and the stars, is linked to Heaven and to Hell [to the latter by the bridge, *Par. Lost*, II. 1028], and in Chaos. It is a vast hollow sphere, hung at its zenith by a golden chain from the Empyrean. . . . It is beaten by the winds of Chaos, and has only [*sic*] light on that side of it which is turned to Heaven. At its very zenith a bright sea flows as of liquid pearl, from which a mighty structure of stairs leads up to Heaven's gate. Over against the stairs a passage down to the earth opens into the hollow sphere." *

From the gifted critic just quoted, we may cite a paragraph upon Milton's diction and rhythm. "The Style is always great. On the whole it is the greatest in the whole range of English poetry; so great that when once we have come to know and honor and love it, it so subdues the judgment that the judgment can with difficulty do its work with temperance. . . . No style, when one has lived in it, is so spacious and so majestic a place to walk in. . . . Fulness of sound, weight of march, compactness of finish, fitness of words to things, fitness of pauses to thought, a strong grasp of the main idea while other ideas play round it, power of digression without loss of the power to return, equality of power over vast spaces of imagination, sustained splendor when he soars

'With plume so strong, so equal and so soft,'

* Brooke's *Milton Primer*, p. 86.

a majesty in the conduct of thought, and a music in the majesty which fills it with solemn beauty, — belong one and all to the style; and it gains its highest influence on us, and fulfils the ultimate need of a grand style in being the easy and necessary expression of the very character and nature of the man." *

The preparation of this little volume has been a continual joy, and the labor bestowed has daily brought its own exceeding great reward. Step by step, as the view was nearer, the poem has grown grander, and Milton's genius has seemed more angelic. May this slight contribution lead at least a few others to love more warmly this kingliest of English souls, and to study more intelligently and more reverently this loftiest work of the human imagination.

GIRLS' HIGH SCHOOL, BOSTON,
October 1, 1879.

* Brooke's *Milton Primer*, pp. 83, 84. Compare this with the fine passage on Milton's style and method in Lowell's *Among My Books*, 2d series, pp. 284–299. As to Milton's character, see the essays in J. R. Seeley's *Roman Imperialism*, etc. For many interesting and suggestive remarks on the poem, see Himes's *Study of Paradise Lost* (Lippincott, 1878).

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INTRODUCTION.

[From the Introduction to Masson's *Milton's Poetical Works.*]

PARADISE LOST is an epic. But it is not, like the Iliad or the Æneid, a national epic ; nor is it an epic after any other of the known types. It is an epic of the whole human species — an epic of our entire planet, or indeed of the entire astronomical universe. The title of the poem, though perhaps the best that could have been chosen, hardly indicates beforehand the full extent of the theme. Nor are the opening lines sufficiently descriptive of what is to follow. According to them, the song is to be

> "Of man's first disobedience, and the fruit
> Of that forbidden tree whose mortal taste
> Brought Death into the world and all our woe,
> With loss of Eden."

This is a true description, for the whole story bears on this point. But it is the vast comprehension of the story, both in space and time, as leading to this point, that makes it unique among epics, and entitles Milton to speak of it as involving

> "Things unattempted yet in prose or rhyme."

It is, in short, a poetical representation, on the authority of hints from the Book of Genesis and other parts of the Bible, of the historical connection between Human Time and Aboriginal or Eternal Infinity, or between our created World and the immeasurable and inconceivable Universe of Pre-human Existence. So far as our World is concerned, the poem starts from that moment when our newly-created Earth, with all the newly-created starry depths about it, had as yet but two human beings upon it. These consequently *are,* on this side of the pre-supposed Infinite Eternity, the main persons of the epic. But we are carried *back* into this pre-supposed

Infinite Eternity ; and the grand purpose of the poem is to connect, by a stupendous imagination, certain events or courses of the inconceivable history that had been unfolding itself there with the first fortunes of that new azure World which is familiar to us, and more particularly with the first fortunes of that favored ball at the centre whereon those two human creatures walked. Now the person of the epic, through the narration of whose acts this connection is established, is Satan. He, as all critics have perceived, and in a wider sense than most of them have perceived, is the real hero of the poem. He and his actions are the link between that new World of Man, the infancy of which we behold in the poem, and that boundless antecedent Universe of Pre-human existence which the poem assumes. For he was a *native* of that pre-human universe — one of its greatest and most conspicuous natives ; and what we follow in the poem, when its story is taken chronologically, is the life of this great being, from the time of his yet unimpaired primacy or archangelship among the Celestials, on to that time when, in pursuit of a scheme of revenge, he flings himself into the new experimental World, tries the strength of the new race at its fountain-head, and, by success in his attempt, vitiates Man's portion of space to his own nature and wins possession of it for a season. The attention of the reader is particularly requested to the following remarks and diagrams.* The diagrams are not mere illustrations of what Milton *may* have conceived in his scheme of the poem. They are actually what he did conceive, and most tenaciously keep before his mind from first to last ; and, unless they are thoroughly grasped, the poem will not be understood as a whole, and many particular portions of it will be misinterpreted.

Aboriginally, or in primeval Eternity, before the creation of our Earth or the Starry Universe to which it belongs, universal space is to be considered, according to the requisites of the poem, not as containing stars or starry systems at all, but as a sphere of infinite radius — the phrase is, of course, self-contradictory, but it is necessary — divided into two hemispheres. The upper of these two hemispheres of primeval Infinity is HEAVEN, or the EMPYREAN — a boundless unimaginable region of Light, Freedom, Happiness, and

* We give but one of Masson's diagrams, the last of his three. His first is simply a circle, with a diameter drawn horizontally through it. The second is the same circle, with its diameter, and with an antarctic region like the so-called 'south frigid zone' of the geographies. — ED.

Glory, in the midst whereof GOD, though omnipresent, has His immediate and visible dwelling. He is here surrounded by a vast population of beings, called "the Angels," or "Sons of God," who draw near to His throne in worship, derive thence their nurture and their delight, and yet live dispersed through all the ranges and recesses of the region, leading severally their mighty lives and performing the behests of Deity, but organized into companies, orders, and hierarchies. Milton is careful to explain that all that he says of Heaven is said symbolically, and in order to make conceivable by the human imagination what in its own nature is inconceivable; but, this being explained, he is bold enough in his use of terrestrial analogies. Round the immediate throne of Deity, indeed, there is kept a blazing mist of vagueness, which words are hardly permitted to pierce, though the angels are represented as from time to time assembling within it, beholding the Divine Presence and hearing the Divine Voice. But Heaven at large, or portions of it, are figured as tracts of a celestial Earth, with plain, hill, and valley, whereon the myriads of the Sons of God expatiate, in their two orders of Seraphim and Cherubim, and in their descending ranks as Archangels or Chiefs, Princes of various degrees, and individual Powers and Intelligences. Certain differences, however, are implied as distinguishing these Celestials from the subsequent race of Mankind. As they are of infinitely greater prowess, immortal, and of more purely spiritual nature, so their ways even of physical existence and action transcend all that is within human experience. Their forms are dilatable or contractible at pleasure; they move with incredible swiftness; and, as they are not subject to any law of gravitation, their motions, though ordinarily represented as horizontal over the Heavenly ground, may as well be vertical or in any other direction, and their aggregations need not, like those of men, be in squares, oblongs, or other plane figures, but may be in cubes, or other rectangular or oblique solids, or in spherical masses. These and various other particulars are to be kept in mind concerning Heaven and its pristine inhabitants. As respects the other half or hemisphere of the primeval Infinity, though it too is inconceivable in its nature, and has to be described by words which are at best symbolical, less needs be said. For it is CHAOS or the Uninhabited — a huge limitless ocean, abyss, or quagmire, of universal darkness and lifelessness, wherein are jumbled in blustering confusion the elements of all matter, or rather the crude embryons of all the elements, ere as yet

they are distinguishable. There is no light there, nor property, Earth, Water, Air, or Fire, but only a vast pulp or welter of unformed matter, in which all these lie tempestuously intermixed. Though the presence of Deity is there potentially too, it is still, as it were, actually retracted thence, as from a realm unorganized and left to Night and Anarchy ; nor do any of the angels wing down into its repulsive obscurities. The crystal floor or wall of Heaven divides them from it ; underneath which, and unvisited of light, save what may glimmer through upon its nearer strata, it howls and rages and stagnates eternally.

Such is, and has been, the constitution of the Universal Infinitude, from ages immemorial in the angelic reckoning. But lo! at last a day in the annals of Heaven when the grand monotony of existence hitherto is disturbed and broken. On a day — "such a day as Heaven's great year brings forth" (V. 582, 583) — all the Empyreal host of Angels, called by imperial summons from all the ends of Heaven, assemble innumerably before the throne of the Almighty ; beside whom, imbosomed in bliss, sat the Divine Son. They had come to hear this divine decree : —

> "Hear, all ye Angels, Progeny of Light,
> Thrones, Dominations, Princedoms, Virtues, Powers,
> Hear my decree which unrevoked shall stand !
> This day I have begot whom I declare
> My only Son, and on this holy hill
> Him have anointed, whom ye now behold
> At my right hand. Your Head I him appoint;
> And by myself have sworn to him shall bow
> All knees in Heaven, and shall confess him Lord."

With joy and obedience is this decree received throughout the hierarchies, save in one quarter. One of the first of the Archangels in Heaven, if not the very first, — the coequal of Michael, Gabriel, and Raphael, if not their superior, — is the Archangel known afterwards (for his first name in Heaven is lost) as Satan or Lucifer. In him the effect of the decree is rage, envy, pride, the resolution to rebel. He conspires with his next subordinate, known afterwards as Beelzebub ; and there is formed by them that faction in Heaven which includes at length one third of the entire Heavenly host. Then ensue the wars in Heaven — Michael and the loyal Angels warring against Satan and the rebel Angels, so that for two days

the Empyrean is in uproar. But on the third day the Messiah himself rides forth in his chariot of power, and armed with ten thousand thunders. Right on he drives, in his sole might, through the rebel ranks, till they are trampled and huddled, in one indiscriminate flock, incapable of resistance, before him and his fires. But his purpose is not utterly to destroy them, — only to expel them from Heaven. Underneath their feet, accordingly, the crystal wall or floor of Heaven opens wide, rolling inwards, and disclosing a spacious gap into the dark Abyss or Chaos. Horror-struck they start back; but worse urges them behind. Headlong they fling themselves down, eternal wrath burning after them, and driving them still down, down, through Chaos, to the place prepared for them.

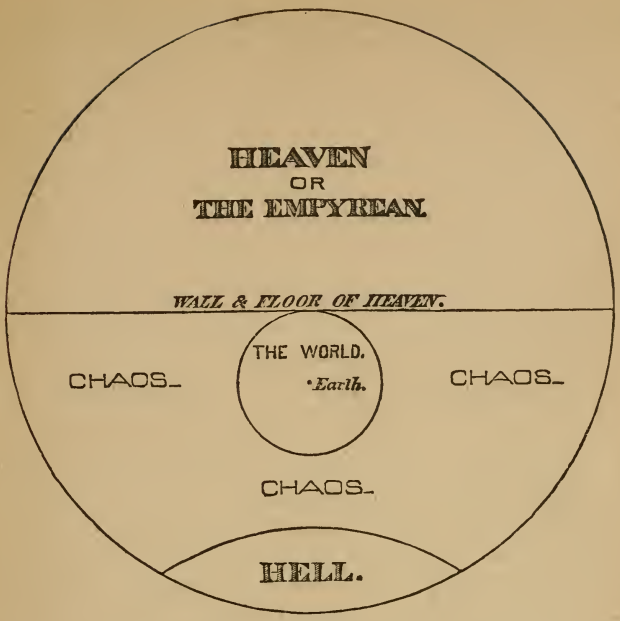
The place prepared for them! Yes, for now there is a modification in the map of Universal Space to suit the changed condition of the Universe. At the bottom of what has hitherto been Chaos there is now marked out a kind of Antarctic region, distinct from the body of Chaos proper. This is HELL — a vast region of fire, sulphurous lake, plain, and mountain, and of all forms of fiery and icy torment. It is into this nethermost and dungeon-like portion of space that the Fallen Angels are thrust. For nine days and nights they have been falling through Chaos, or rather being driven through Chaos by the Messiah's pursuing thunders, before they reach this new home destined for them (VI. 871). When they do reach it, the roof closes over them and shuts them in. Meanwhile the Messiah has returned into highest Heaven, and there is rejoicing over the expulsion of the damned.

For the moment, therefore, there are three divisions of Universal Space, — HEAVEN, CHAOS, and HELL. Almost immediately, however, there is a fourth. Not only have the expelled Angels been nine days and nights in falling through Chaos to reach Hell; but after they have reached Hell and it has closed over them, they lie for another period of nine days and nights (I. 50–53) stupefied and bewildered in the fiery gulf. It is during this second nine days that there takes place a great event, which farther modifies the map of Infinitude. Long had there been talk in Heaven of a new race of beings to be created at some time by the Almighty, inferior in some respects to the Angels, but in the history of whom and of God's dealings with them there was to be a display of the divine power and love which even the Angels might contemplate with wonder.

The time for the creation of this new race of beings has now arrived. Scarcely have the rebel Angels been enclosed in Hell, and Chaos has recovered from the turmoil of the descent of such a rout through its depths, when the Paternal Deity, addressing the Son, tells him that in order to repair the loss caused to Heaven, the predetermined creation of Man and of the World of Man shall now take effect. It is for the Son to execute the will of the Father. Straightway he goes forth on his creating errand. The everlasting gates of Heaven open wide to let him pass forth; and, clothed with majesty, and accompanied with thousands of Seraphim and Cherubim, anxious to behold the great work to be done, he does pass forth — far into that very Chaos through which the Rebel Angels have so recently fallen, and which now intervenes between Heaven and Hell. At length he stays his fervid wheels, and, taking the golden compasses in his hands, centres one point of them where he stands and turns the other through the obscure profundity around (VII. 224–231). Thus are marked out, or cut out, through the body of Chaos, the limits of the new Universe of Man — that Starry Universe which to us seems measureless and the same as Infinity itself, but which is really only a beautiful azure sphere or drop, insulated in Chaos, and hung at its topmost point or zenith from the Empyrean. But though the limits of the new experimental Creation are thus at once marked out, the completion of the Creation is a work of Six Days (VII. 242–550). On the last of these, to crown the work, the happy Earth receives its first human pair — the appointed lords of the entire new Creation, surveying it with newly-awakened gaze from the Paradise where they are placed, and where they have received the one sole command that is to try their allegiance. And so, resting from his labors, and beholding all that he had made, that it was good, the Messiah returned to his Father, reascending through the golden gates which were now just over the zenith of the new World, and were its point of suspension from the Empyrean Heaven; and the Seventh Day or Sabbath was spent in songs of praise by all the Heavenly hosts over the finished work, and in contemplation of it as it hung beneath them,

> "another Heaven
> From Heaven-gate not far, founded in view
> On the clear hyaline."

And now, accordingly, this was the diagram of the Universal Infinitude:—



There are the three regions of HEAVEN, CHAOS, and HELL, as before; but there is also now a fourth region, hung drop-like into Chaos by an attachment to Heaven at the north pole or zenith. This is the NEW WORLD, or the STARRY UNIVERSE — all that Universe of orbs and galaxies which man's vision can reach by utmost power of telescope, and which even to his imagination is illimitable. And yet as to the proportions of this world to some part of the total map Milton dares to be exact. The distance from its nadir or lowest point to the upper boss of Hell is exactly equal to its own radius; or, in other words, the distance of Hell-gate from Heaven-gate is exactly three semidiameters of the Human or Starry Universe (I. 73, 74).

Meanwhile, just as this final and stupendous modification of the map of Infinitude has been accomplished, Satan and his rebel adherents in Hell begin to recover from their stupor — Satan the first, and the others at his call. There ensue Satan's first speech to them, their first surveys of their new domain, their building of their

palace of Pandemonium, and their deliberations there in full council as to their future policy. Between Moloch's advice for a renewal of open war with Heaven, and Belial's and Mammon's counsels, which recommend acquiescence in their new circumstances and a patient effort to make the best of them, Beëlzebub insinuates the proposal, which is really Satan's and which is ultimately carried. It is that there should be an excursion from Hell back through Chaos, to ascertain whether that new Universe, with a new race of beings in it, of which there had been so much talk in Heaven, and which there was reason to think might come into existence about this time, *had* come into existence. If it had, might not means be found to vitiate this new Universe and the favored race that was to possess it, and to drag them down to the level of Hell itself? . . .

Satan's counsel having been adopted, it is Satan himself that adventures the perilous expedition up through Chaos in quest of the new Universe. . . . He emerges into the hideous Chaos overhead. His journey up through it is arduous. Climbing, swimming, wading, flying, through the boggy consistency — now falling plumb-down thousands of fathoms, again carried upwards by a gust or explosion — he reaches at length, about midway in his journey, the central throne and pavilion where CHAOS personified and NIGHT have their government. . . . After much farther flying, tacking, and steering, he at last reaches the upper confines of Chaos, where its substance seems thinner, so that he can wing about more easily, and where a glimmering of the light from above begins also to appear. For a while in this calmer space he weighs his wings to behold at leisure (II. 1046) the sight that is breaking upon him. And what a sight!

> "Far off the Empyreal Heaven extended wide
> In circuit, undetermined square or round,
> With opal towers and battlements adorned
> Of living sapphire — once his native seat;
> And, fast by, hanging in a golden chain,
> This pendent World, in bigness as a star
> Of smallest magnitude, close by the moon."

Care must be taken not to misinterpret this passage. . . . The "pendent World" which Satan here sees is not the *Earth* at all, but the entire Starry Universe, or Mundane System, hung drop-like by a golden touch from the Empyrean above it. In proportion to this

Empyrean, at the distance whence Satan gazes, even the Starry Universe pendent from it is but as a star of smallest magnitude on the edge of the full or crescent moon.*

[From Professor Himes's *Study of Paradise Lost.*]

HELL is said to be

> "As far removed from God and light of Heaven
> As from the centre thrice to the utmost pole."

The direction of this extent is, of course, in accordance with popular fancy and language, downward. The measuring-line is from the centre to the utmost limit of the Starry Universe. To one who has received, as had Milton, some idea through the telescope of the immense distance of the nearest stars, this unit of length will seem grand enough for the sublimity of the subject. Dante, Virgil, and Homer had supposed the place of punishment to be within the earth. Dante's Inferno consists of nine circles extending beyond the centre of the earth and increasing in horror towards the lowest, to which are consigned such arch-traitors as Lucifer, Judas Iscariot, Brutus, and Cassius. Homer and Virgil, to whom Milton took pains to conform as nearly as possible, recognized below the Empyrean three regions, one above the other and of equal height. The first was the Ethereal, extending from Heaven to Earth; the second was Hades, of like depth; the third and lowest was Tartarus, or the place of punishment, an equal distance below Hades. Homer, speaking of the location of Tartarus, teaches that it extends "as far below Hades as the distance from Heaven to Earth."

> Τόσσον ἔνερθ' Ἀΐδεω, ὅσον οὐρανός ἐστ' ἀπὸ γαίης.
> (Iliad, VIII. 16.)

Virgil, measuring from the surface of the Earth, and of course including Hades, says, "Then Tartarus itself sinks deep down and extends towards the shades twice as far as is the prospect upward to the ethereal throne of Heaven"—

* In a foot-note on this passage Masson adds, "Heaven or the Empyrean being necessarily represented in our diagram as of definite dimensions, instead of infinite or indefinite, the minuteness of this Mundane System in comparison has to be *imagined*."

"Tum Tartarus ipse
Bis patet in præceps tantum, tenditque sub umbras,
Quantus ad ætherium cœli suspectus Olympum."
(Æneid, VI. 577–9.)

Milton's phraseology is equivalent to saying that the whole distance from Heaven to Hell is three times as far as from Heaven to Earth; for, because the centre of the Universe was anciently supposed to be occupied by the Earth, "from the centre to the pole" is the same unit of measure, from Heaven to Earth, used in the old poetic tradition. It is well to observe this agreement of the great epic poets, since, on account of their difference in manner of expressing the same thing, a learned commentator, Bishop Newton, and others through him, have been led grievously astray. He says, "It is observable that Homer makes the seat of Hell as far beneath the deepest pit of Earth as the Heaven is above the Earth. Virgil makes it twice as far, and Milton thrice as far; as if these three great poets had stretched their utmost genius and vied with each other in extending his idea of Hell farthest." A little reflection will convince any one that such petty artifices by his successors to outrival Homer would be worthy only of contempt, and that Virgil and Milton would have been the last in the world to suffer, or be guilty of, this irreverence to their great Master. But while observing this beautiful deference to the Father of Epic Poetry, Milton, with his superior knowledge of the Earth as a mere point compared with the amplitude of the Starry Universe, was able to use this same measuring-line (from Heaven to Earth) in order to locate Hell, as he says in his Argument, "not in the centre (for Heaven and Earth may be supposed as not yet made, certainly not yet accursed), but in a place of utter darkness, fitliest called Chaos."

The partial description of this place given in the first book may be regarded as the development of a few Scriptural phrases, such as "outer darkness" and "the lake that burns with fire and brimstone." The darkness is called "utter" by Milton to distinguish it both in quality and place from "middle" or chaotic darkness, as further from heavenly light and more fearful. It is also called "darkness visible," which to those denizens of Hell

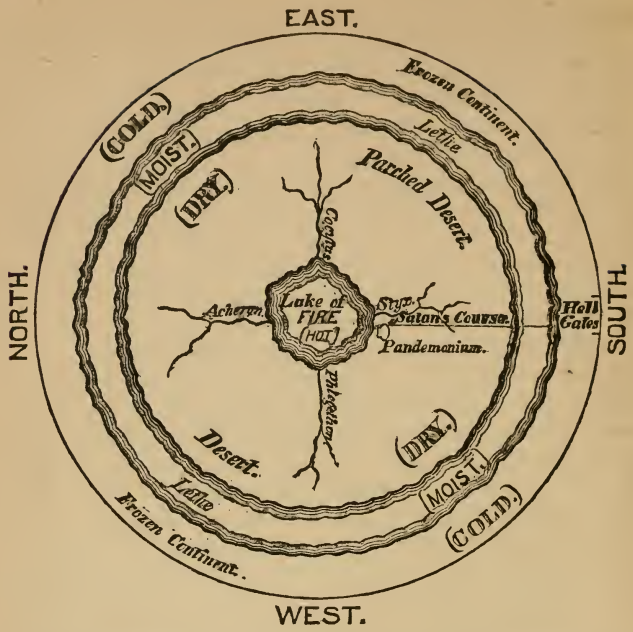
"Serves only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes."

The Lake of Fire is a region of vast extent, and elsewhere called a

"boiling ocean" (II. 183). Words of the most terrible energy are employed to describe the fierceness and power of that furnace fire. It is "a fiery deluge fed with ever-burning sulphur;" there are "floods and whirlwinds of tempestuous fire," "fiery waves," "liquid fire," and "upper, nether, and surrounding fires." But as this is a lake, it must have a shore. The shore is described as dry land burning with "solid fire," — a broad belt of the fiercest volcanic nature surrounding the "inflamed sea," as similar belts, though less in extent and power, gird our earthly oceans. There is a gradual shifting of the scene from the "*burning* marle" of this belt to the "*burnt* ground" at a distance from the lake, — a region parched and dry, but more tolerable to the fallen spirits. . . .

In the first book there is a description of the central Lake of Fire, which, from its designation as a pool, or pit, and from various other expressions, may be regarded as sunken precipitously and far below the surrounding shore. It is literally and not extravagantly speaking, of oceanic extent. Into this pool the four rivers, Phlegethon, Acheron, Styx, and Cocytus, disgorge their baleful streams. Towards the sources of these rivers, which the imagination at once fixes in the direction of the four cardinal points, the angelic bands take up their "flying march." Their flight, swifter than the lightning-flash, bears them quickly over the vast spaces drained by the rivers and far into the wild territory beyond, over the second grand circle of Hell, to the slow and silent waters of Lethe. This stream ought, in order to preserve suitable proportions, to be like the "ocean stream" in extent; and the terms "flood," "ford," "sound," used to designate it, allow the supposition. The name "labyrinth" need not refer to any intricate windings of the stream, but may, as later (IX. 183), be descriptive of a simple circular shape. It can, therefore, be regarded as the third circle of Milton's Inferno. The words "frozen continent," applied to what lies beyond, define the nature of that desolate, stormy, chilling border-land, which constitutes the fourth and last main division of the vast region. If these conclusions are just, the realm of evil is divided by concentric circles into four parts, consigned respectively to the four elemental properties of ancient physics that in Chaos appear as four warring champions, Hot, Dry, Moist, and Cold. (See Professor Himes's diagram on next page.)

The first, or central region, is distinguished for destructive heat; the second, for desolating dryness; the third, for a barren waste of water that will not relieve thirst; the fourth, for stiffening cold.



The four champions, here no longer struggling with one another, can bring in turn all their malignant force to bear upon the denizens of Hell.

It must be kept in mind that Dante's Hell was entirely included within the Earth, while Milton's was not only larger than the Earth, but in horizontal extent wider than the diameter of the Starry Universe, and in its depth, designated by the adjective "bottomless," absolutely infinite. It would seem like trifling if Milton, instead of producing only the most general features of this universe of death, had occupied himself with giving particular descriptions of small spaces and recording measurements in feet and inches. He has, however, made a map of the four grand divisions which is more vague and indefinite than Dante's of his nine circles only in the sense in which a map of a hemisphere is more vague and indefinite than one of a county. (See Professor Himes's diagram above.)

Besides, Milton's division is upon a natural, while Dante's is upon an artificial basis. If it is asked why there should be nine circles

and no more nor less, no better answer can be given than that nine is a favorite poetical number. There is no room for such a question with reference to Milton's arrangement. The four elemental properties appear wherever matter appears; and if in the World they combine harmoniously to produce comfort and life, while in Chaos they neutralize one another, why may they not in Hell serve separately and in turn the purpose of punishment? Milton's adjustment, in giving Heat and Cold, out of respect to popular language, the position of extremes, is also natural and proper.

The explorations of the four bands tended to dissipate any hope which the fallen spirits may have conceived of becoming inured to the fierce flames of their habitation so as not to feel this kind of torment. There is a region of ice to which those spirits are periodically transported from their bed of fire, so that no length of endurance can accustom their essence to the tortures and remove the sensibility to pain. Caedmon, the Anglo-Saxon monk-poet, who drew his inspiration from the same sacred source as Milton, and whom the latter is charged with imitating, also speaks of the fierce extremes of heat and cold which the devils in Hell are doomed to suffer: —

> "Then cometh ere dawn
> The eastern wind,
> Frost bitter-cold,
> Ever fire or dart;
> Some hard torment
> They must have."

The means of torture in these regions of woe are many and varied. The tantalizing presence of the stream of Oblivion, the monstrous prodigies, the unnumbered forms of terror hiding in every cave and thicker shade, threatening from every mountain-top, intensify the despair of the bold discoverers: —

> "Thus roving on
> In confused march forlorn, the adventurous bands
> With shuddering horror pale, and eyes aghast,
> Viewed first their lamentable lot, and found
> No rest."

Homer and Virgil both acquaint us with many forms of punishment in Tartarus. Æneas on his visit to the world of shades was not admitted within its gates, on the ground that no holy person is

allowed to tread the accursed threshold. The Sibyl described to him some of the punishments within, but added at last, "Had I a hundred tongues and a hundred mouths, a voice of iron, I could not comprehend all the species of their crimes nor enumerate the names of all their punishments." Dante in his construction of the Inferno appears to strain his ingenuity in originating modes of torture for the wicked, beginning with the stinging of gadflies and ending in the lowest circle with the crunching of sinners between the teeth of the Emperor himself of the kingdom dolorous. Milton surpasses all his predecessors in judgment and taste in avoiding whatever is belittling, grotesque, or atrocious, and in being consistently great and sublime and awful. . . .

Many features in the delineation of Hell-gates are evidently adapted from Virgil's description of the gates of Tartarus. Milton's gates are thrice threefold, — the inner folds being of brass, the middle of iron, and the outer of rock. Masson imagines the gates to be at the highest point of the concave roof of Hell; but here he is plainly in error. They are in the wall forming the circumference, and not in the roof at all. It is true that Satan soared towards the concave roof, but after the broad circle of Lethe had been crossed he descended again before coming to the gates. How could the stride of Death have shaken Hell had he been in the air and not on the ground? All the language implies that the gates stood in a perpendicular and did not lie in a horizontal wall. . . .

Through the gates thrown open by sin, Satan passes out into Chaos. In this grand division of the Universe there is an absence of that creative power which made Hell a place of punishment and Heaven a place of bliss. In Chaos matter is in its primitive condition, without the impress of Divine law and order. The elemental properties, instead of entering into their combinations and forming land, or sea, or air, or fire, are in a state of isolation and force and war. It is a region presided over by Chaos, Chance, and Night, and contains that confusion, uncertainty, and darkness appropriate to them. . . . Professor Masson makes a very natural oversight in the location of the throne and court of the Anarch of the Abyss, saying of Satan on his voyage, "He reaches at length, about *midway* in his journey, the *central* throne and pavilion where Chaos personified and Night have their government." This court, the most noisy and tumultuous portion of Chaos, is not, as we would anticipate, established in the interior, but on the

North Left.
THE EMPYREAN.
HELL.
Gates.
Fall.
Probable Course of Satan.
Pavilion of Chaos [Pluto].
LIMBO
THE WORLD.
ORBIT
Gates.
WALL.
HEAVEN.
WALL.
South Right.

frontier, in order more easily to defend his possessions against further encroachments. The reason here given for such a location of the throne would seem sufficient, if the *fact* were established upon an independent basis, but scarcely of importance enough in itself to warrant a departure from so pronounced a rule as that requiring the seat of government in an ideal realm to be in the interior. Why, then, does the poet so expressly put the dark Pavilion of Chaos and old Night so near the light of Heaven? Is it not in obscure allusion to the very popular notion that the darkest hour is just before the dawn? The properties of Night as well as of Confusion must appear in a realm of Chaos and Night.

The gates of Hell, from which Satan began his flight over the vast Abrupt, are below the Empyrean three semi-diameters of the Mundane Universe. "God and light of Heaven" are both supposed to be withdrawn from Chaos, but they are coextensive with the Empyrean. Three plains, one above the other and separated by the constant unit of measure, the distance "from the centre to the utmost pole," are recognizable in this infinite region of Chaos. The lowest plane we will call that of Tartarus, the middle one that of Hades, and the third that of Elysium. . . . As Satan issued from Hell-gates, his course was at first upward, until he reached the plain of Hades; then to the right an indefinite distance, until he arrived at the Pavilion of Chaos; then obliquely upward again, as along the slant height of a Pyramid, to the plane of Elysium, where he first discovered a glimmer of Heavenly light; and then directly to the right a second time, until he stood upon the nearest boss of the wall of our Universe. (See Professor Himes's diagram on page xix.)

[Resemblance of Pandemonium to the Pantheon. From Himes's *Study of Paradise Lost.*]

With reference to the word Pandemonium, Masson remarks that "some think Milton the inventor of it, formed on the analogy of the Pantheon." Much more than that: the infernal Capitol itself is almost the exact transcript of the Roman Pantheon, or rather, perhaps, we ought to say that according to Milton's conception the former is the archetype after which the latter was made. Standing at a little distance, the fallen spirits could see it

"Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave ; nor did there want
Cornice or frieze, with bossy sculptures graven :
The roof was fretted gold."

Almost every word is suggestive of the Pantheon, which was a *temple*, of a *round* shape, and encircled with two rows of *pilasters*. Doric pillars are by Milton substituted for *Corinthian* as being more chaste and better suited for a hall of council. The *architrave*, the *cornice*, the *frieze*, the *statuary*, here called bossy sculptures, are all prominent objects in the earthly temple of the gods as in their Plutonian Capitol. As the roof of Pandemonium is of fretted gold, so that of the Pantheon was formerly covered with plates of *gilded bronze*, until the latter were carried away by spoilers to Constantinople.

Upon a nearer approach and entrance to this infernal structure, the likeness to its earthly copy is discovered in a still greater number of particulars.

"The ascending pile
Stood fixed her stately highth ; and straight the doors,
Opening their brazen folds, discover, wide
Within, her ample spaces o'er the smooth
And level pavement : from the arched roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky."

The extraordinary *air of majesty* of the exterior impresses all who behold the Pantheon. The *doors* in both archetype and copy were of *bronze*. The earthly structure, being by far the largest of ancient times, has its *ample spaces* within ; though these are narrow in comparison with that spacious hall, "like a covered field," constructed by Mulciber. The wonderful *pavement* and the *vaulted roof* lined with silver likewise used to engage the attention of visitors to the Pantheon, but the circular opening of twenty-six feet in diameter in the centre of the roof, lighting the interior with *magical* effect directly *from the sky*, is the most astonishing of all. There was no bright sky in that world of nether darkness, and the want of light from this source was supplied by the circular rows of burning cressets.

Since every one of the dozen or more features mentioned in describing Pandemonium coincides with a similar prominent feature in the Pantheon, it seems surprising that none of Milton's admirers who have seen the Pantheon appear to have recognized the likeness of the two structures. Besides, it was to be anticipated that a structure erected by the devils in Hell, and one erected by men under their influence on Earth, would resemble each other. The propriety of the poet's course is manifest, and well supported by analogy. As the temple on Mount Moriah, dedicated to the only true God, was built under Divine instruction according to the pattern of things in Heaven, would not the temple devoted to all the demons be built by men under their inspiration after the pattern of things in Hell? It is the more essential to observe such a fact because it helps to establish a very important principle in the interpretation of the poem, viz., that Milton usually, if not always, has a substantial basis for his imagination to act upon. He describes so confidently because he describes what he has seen. (See the picture of the Pantheon on another page.)

[From a Critique in the Quarterly Review, reprinted in Littell's Living Age, March 10, 1877, entitled *A French Critic* (EDMOND SCHERER) *on Milton*.]

MILTON has always the strong, sure touch of the master. His power both of diction and of rhythm is unsurpassable, and it is characterized by being always present, not depending on an access of emotion, not intermittent, but, like the grace of Raphael, working in its possessor like a constant gift of nature. Milton's style has the same propriety and soundness in presenting plain matters as in the comparatively smooth task for a poet of presenting grand ones. His rhythm is as admirable where, as in the line,

'And Tiresias and Phineus prophets old,'

it is unusual, as in such lines as,

'With dreadful faces thronged and fiery arms,'

where it is simplest. And what high praise this is, we may best appreciate by considering the ever-recurring failure, both in rhythm and in diction, which we find in the so-called Miltonic verse of

Thomson, Cowper, Wordsworth. What leagues of lumbering movement! What desperate endeavors, as in Wordsworth's

'And at the Hoop alighted, famous inn,'

to render a platitude endurable by making it pompous! Shakespeare himself, divine as are his gifts, has not, of the marks of the master, this one — perfect sureness of style. Alone of English poets, alone in English art, Milton has it; he is our great artist in style, our one first-rate master in the grand style. He is as truly a master in this style as the great Greeks are, or Virgil, or Dante. The number of such masters is so limited that a man acquires a world-rank in poetry and art, instead of a mere local rank, by being counted to them. But Milton's importance to us Englishmen, by virtue of this distinction of his, is incalculable. The charm of a master's unfailing touch in diction and in rhythm, no one, after all, can feel so profoundly as his own countrymen. Invention, plan, wit, pathos, thought, — all of them are in great measure capable of being detached from the original work itself, and of being exported for admiration abroad. Diction and rhythm are not. . . .

For the English artist in any branch, if he is a true artist, the study of Milton may well have an indescribable attraction. It gives him lessons which nowhere else from an Englishman's work can he obtain, and feeds a sense which English literature, in general, seems too much bent on disappointing and baffling. And this sense is yet so deep-seated in human nature — this sense of style — that probably not for artists alone, but for all intelligent Englishmen who read him, its gratification by Milton's poetry is a large, though often not fully recognized part of his charm, and a very wholesome and fruitful one.

[From De Quincey's *Milton vs. Southey and Landor.*]

Angelic was the ear of Milton. Many are his *prima facie* anomalous lines. Many are the suspicious lines which I have seen many a critic poring into with eyes made up for mischief, yet with a misgiving that all was not quite safe, very much like an old raven looking down on a marrow-bone. In fact, such is the metrical skill of the man, and such the perfection of his metrical sensibility, that, on any attempt to take liberties with a passage of his, you feel as when coming in a forest upon what seems a dead lion; perhaps he may

not be dead, but only sleeping! nay, perhaps he may not be sleeping, but only shamming! You have a jealousy, as to Milton, even in the most flagrant case of almost palpable error, that, after all, there may be a plot in it!

[From Lowell's *Among My Books*, Vol. II.]

The strain heard in the "Nativity Ode," in "The Solemn Music," and in "Lycidas," is of a higher mood, as regards metrical construction, than anything that had thrilled the English ear before; giving no uncertain augury of him who was to show what sonorous metal lay silent till he touched the keys in the epical organ-pipes of our various language that have never since felt the strain of such prevailing breath.

PARADISE LOST.

SUGGESTIONS TO TEACHERS.

To insure systematic and thorough treatment, something like the following may be required of pupils in class exercises : —

1. Read aloud, as well as you can, or repeat from memory, the passage assigned.

2. Translate into your own words all parts of the passage.

3. Explain any peculiarities, obscurities, or uncommon use of language.

4. What is the object of the author in the passage as a whole ? Is this object relevant to his general purpose in the composition ? Is the passage needful ? or superfluous ?

5. What particular thoughts or topics make up the passage ? Are the particulars well selected ? well arranged ? sufficient ? consistent with what he states elsewhere ?

(6. Is the language characterized by grammatical purity or correctness ? by clearness or perspicuity ? by force or energy ? by elegance or beauty ?)

(7. What "figures of speech" are found ? Is the author happy in his use of figurative language ?)

(8. What of the poetical feet ? verse ? cæsura ? stanza ? harmony ?)

9. Point out any other merits or defects (anything else that is noteworthy as regards originality, insight, vividness, sublimity, grace, beauty, wit, wisdom, humor, pathos, logical force, principles illustrated, etc.).

MILTON'S PREFACE.

THE VERSE.

The measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause, therefore, some, both Italian and Spanish poets of prime note, have rejected rime, both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all ju-

The Verse. Most of the copies of the first edition (published in 1667) did not contain this preface from the hand of the author. But in 1668 it was inserted in those which remained to be bound. There was added a statement by the printer as follows: — "*Courteous Reader:* There was no *Argument* at first intended to the book; but for the satisfaction of many that have desired it, I have procured it, and withal that which stumbled many others, why the poem rhymes not." — **Our best English tragedies.** Those of Shakespeare? In Phillips's *Theatrum Poetarum*, we are supposed to have Milton's judgment of Shakespeare's tragedies; for Phillips was Milton's nephew and pupil, and his book bears seeming traces of Milton's hand. The language is, "In tragedy never any expressed a more lofty and tragic height; never any represented Nature more purely to the life." — **The invention of a barbarous age to set off wretched matter and lame metre,** etc. In Roger Ascham's *Schole-Master* (1571), there is a passage which re-

dicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another; not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. This neglect,

markably coincides with this preface of Milton's. He stigmatizes 'our rude beggarly rhyming, brought first into Italy by Goths and Huns, when all good verses, and all good learning too, were destroyed by them.' "Milton's invective against Rhyme, I suspect, is to be received *cum grano*. He was probably provoked to strength of statement by having heard of the 'stumbling' of many of the first readers of *Paradise Lost*, and perhaps of the outcry of some critics at the novelty of the verse. Meaning mainly to defend his choice of Blank verse for a poem of such an order, he may have let his expression sweep beyond the exact bounds of his intention. For, though he had used Blank verse in his own earlier poetry, as in *Comus*, had not the bulk of that poetry been in rhyme? Nay, though he was to persist in Blank Verse, with fresh liberties and variations, in the two remaining poems of his life — *Paradise Regained* and *Samson Agonistes* — was he not in the choruses of *Samson Agonistes*, to revert occasionally to Rhyme, and to use it in a most conscious and most cunningly artistic manner?" — MASSON. — **Apt numbers.** By this expression is probably meant what Pope lays down as a rule, —

"The sound should seem an echo to the sense," —

the subtle sympathy which Cowper points out between souls and sounds. Dr. Edwin Guest remarks as follows: "Perhaps no man ever paid the same attention to the quality of his rhythm as Milton. In the flow of his rhythm, in the quality of his letter sounds, in the disposition of his pauses, his verse almost ever *fits* the subject." — **Fit quantity of syllables.** By this is probably meant that he 'wished to discourage any *strain* upon the natural rhythm of the language; he would have it adapted and not wrested to the purpose of metre.' — **The sense variously drawn out from one verse into another.** No blank verse ever surpassed Milton's in the variety of the pauses. The *cæsura* of the verse (by which is here meant not the so-called classical cæsura, but the rhetorical pause required *by the sense* at the end of a period or of some portion of a period, though not at the end of a line) may occur anywhere. It occurs oftenest at the end of the third foot (i. e. after the sixth syllable), as in *Par. Lost*, I. l. 2. In the same book, l. 509, it occurs after the 1st syllable; in 573, after the 2d syl.; in 5 and 56, after the 3d; in 6, 41, 797, after the 4th; in 71 and 533, after the

then, of rime, so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming.

5th ; in 54 and 615, after the 6th ; in 53 and 309, after the 7th ; in 12 and 742, after the 8th ; in 386 and 443, Book I., and 547 and 573, Book II., after the 9th. Point out other instances of this *cæsura* in each position. — **An example set, the first in English,** etc. Here we have a casual glimpse of Milton's boldness, amounting at times almost to audacity. It is a hint, too, of that passion for liberty which in one form or another appears in almost everything he wrote : yet the reader will observe with what reverent caution Milton shrinks from prying into the forbidden mysteries of God (see VII. 94, 95, 111, 120, 121 ; VIII. 167–8, 172–3, etc.) ; and how the poem emphasizes, most of all, *obedience* (see V. 611–12, 822, 900 ; VI. 36, 909 to 912 ; VIII. 633 to 643). — **Bondage of riming.** It will be interesting and profitable to study the advantages and disadvantages of rhyme, to collect choice passages illustrative of its beauty, and to balance against them the finest unrhymed lines. (See in Masson's *Introduction to Paradise Lost*, pp. 14, 15, an account of Dryden's interview with Milton, and Dryden's attempt 'to putt *Paradise Lost* into a drama in rhyme' ! See the verses of Andrew Marvell prefixed to the 2d edition of *Paradise Lost.*) Says Keightley, "The verse of Milton and the great dramatists is not decasyllabic, but five-foot ; . . . besides the two dissyllabic feet it admits two trisyllabic, namely, the anapest (⏑ ⏑ —) and the amphibrach (⏑ — ⏑), which feet may occupy any place and extend to any number. Thus in Shakespeare and Fletcher there are lines of fourteen syllables, four of the feet being trisyllabic. Of these Milton never admits more than two, so that his lines never go beyond twelve syllables ; like the dramatists he also uses the six-foot line." The student should verify or disprove these statements by actual inspection.

PARADISE LOST.

BOOK I.

THE ARGUMENT.

THE FIRST BOOK proposes, first in brief, the whole subject, man's disobedience, and the loss thereupon of Paradise, wherein he was placed; then touches the prime cause of his fall, the serpent, or rather Satan in the serpent, who, revolting from God, and drawing to his side many legions of angels, was, by the command of God, driven out of heaven, with all his crew, into the great deep. Which action passed over, the poem hastens into the midst of things, presenting Satan with his angels now fallen into Hell, described here, not in the centre, (for Heaven and Earth may be supposed as yet not made, certainly not yet accursed,) but in a place of utter darkness, fitliest called Chaos: here Satan, with his angels, lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion; calls up him who next in order and dignity lay by him; they confer of their miserable fall; Satan awakens all his legions, who lay till then in the same manner confounded; they rise; their numbers; array of battle; their chief leaders named according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hope yet of regaining heaven, but tells them lastly of a new world and a new kind of creature to be created according to an ancient prophecy or report in heaven; for that angels were long before this visible creation was the opinion of many ancient fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the deep; the infernal peers there sit in council.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste

Line 1. **Of man's first disobedience,** etc. The origin of evil, a problem of universal and never-failing interest, is here suggested. Like Homer, but unlike Virgil and Tasso, Milton combines the announcement of

Brought death into the world, and all our woe,
With loss of Eden till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse, that on the secret top

the subject with the invocation of the Muse. Like Homer in the *Iliad*, but unlike the others, Milton keeps *himself* out of sight at the first. Observe, too, that Milton's opening, like that of Virgil's first *Georgic*, keeps the mind in suspense, the interest deepening, and the tone swelling through several lines. The accumulated emphasis falls on *sing*. For dignity, modesty, compactness, and comprehensiveness, compare these exordiums. **Fruit.** Is this word to be taken literally? or as equivalent to *result*? — 2. **Tree.** What trees are named in Genesis as having been in Eden? **Mortal** (Lat. *mors*, death, *mortalis*, subject to death; *mortalis* in ecclesiastical Lat. means deadly, which is said to be the sense of mortal in this line. But is it likely that Milton *repeats* the notion of death-bringing? May 'mortal taste' mean taste by a mortal?) — 3. **Death.** See Rom. v. 12; 1 Cor. xv. 21, 22; Gen. ii. 17. **Woe.** Note the order. Death precedes, it being the threatened penalty (moral death). — 4. **Eden** (a Hebrew word signifying pleasantness), paradise. Gen. ii. 8, "And the Lord God planted a garden eastward in Eden." See Gen. iii. 23, 24. Where was Eden supposed to be? *Par. Lost*, IV. 210–215. **Till one greater man.** Rom. v. 15, 19, 20; 1 Cor. xv. 45, 47. — 5. **Restore us.** *Shall*, or *may*, restore? **Seat.** In Shakespeare (*Richard II.*, Act II. Sc. 1) old Gaunt calls England,

'This earth of majesty, this seat of Mars,
This other Eden, demi-paradise.'

The student should notice how the place of the cæsura varies, the sense being 'variously drawn out from one verse into another.' Of lines four and five, Landor remarks that they are 'incumbrances and deadeners of the harmony.' 'Incumbrances'? — to let the dark shadow give way to a moment's flash of restoration, a moment's glimpse of the great triumph of the Messiah portrayed in the twelfth book? — 'Deadeners of the harmony'? De Quincey says, "Be assured it is yourself that do not read with understanding; not Milton that by possibility can be found deaf to the demands of perfect harmony." **Blissful seat** = *Sedes beatas*, blest seats, in Virgil's *Æneid*, VI. 639. — 6. **Sing, heavenly Muse.** The proper muse of epic poetry among the ancients was Calliope. Lucretius, however, begins his *De Rerum Natura* with, "O bountiful Venus." Dante in his *Paradiso* invokes Apollo; in his *Purgatorio*, the 'holy Muses'; in his *Inferno*, the 'Muses,' the 'high Genius,' and 'Memory.' Milton's muse is none of these, but the one that inspired Moses, David, and Isaiah. In this, Milton resembles Tasso. From Horeb or Sinai, from Sion hill and Siloa's brook, Milton calls upon a far loftier muse than "Dame Memory and her siren daughters." In the beginning of the seventh book he names her *Urania* (i. e. the heavenly one), but he is careful to prevent her from being identified with the Urania of classic mythology; thus: —

Of Oreb or of Sinai, didst inspire 7
That shepherd, who first taught the chosen seed

> "Descend from heaven, Urania, by that name
> If rightly thou art called, whose voice divine
> Following, above the Olympian hill I soar,
> Above the flight of Pegasean wing.
> The meaning, not the name, I call."

"By this Muse," says Keightley, "he probably means the genius and character, the divinely animated power, of the Hebrew poetry, as displayed in the Pentateuch by Moses, in the Psalms, etc., by David and others." Professor Himes (*Study of Par. Lost*) remarks: "The Genius of sacred song is the sister and companion of eternal Wisdom, and gives to the language of the blessed that prompt eloquence and musical sweetness by which it is characterized. She appears as the inspirer of the poetical language in versified portions of the Sacred Scripture, while the Holy Spirit is the Revealer of the truth." **Secret top.** We may, with Cowper, Storr, and others, interpret *secret* in its ordinary sense, referring to the 'thick cloud' and 'smoke' (Exod. xix. 12, 13, 16, 18, etc., xxiv. 15, etc.; Heb. xii. 18–21); or with Landor, R. C. Browne, and the majority of critics, we may take *secret* in its original Latin sense of *apart, retired, separate;* as *secreta* in *Æneid,* II. 299, *secretos, Æneid,* VIII. 670; and as Milton perhaps uses the word in his verses *Upon the Circumcision,* l. 19, 'he that dwelt above, high-throned in secret bliss.' See *Par. Lost,* V. 597–599. The two meanings are closely connected. Is it a plausible conjecture, that by the word 'secret' Milton may have alluded to the impossibility of *identifying* the mountain? — 7. **Oreb.** So the mountain is called in 2 Esdras ii. 33. Milton takes a poet's liberty in softening 'Horeb' into 'Oreb.' It is the mountain upon which God spake to Moses from the burning bush, and must not be confounded with the 'rock Oreb' in Judges vii. 25; Isaiah x. 26. The word Horeb means *dry.* **Sinai** (usually a dissyl.) is interpreted to mean 'jagged,' 'full of clefts.' See Dr. William Smith's *Anc. Atlas,* Map 39; and his *Dict. of the Bible,* under the word *Sinai.* The Sinaitic peninsula is triangular, about one hundred and forty miles from north to south, and nearly as broad. Here Moses had been a shepherd for forty years. The mountain-peaks are very numerous, and the whole group is sometimes called Sinai. Horeb was one of the most northerly of the cluster; Sinai, in a restricted sense, one of the most southerly. In Deuteronomy, the 'mount of promulgation' is called Horeb; elsewhere, Sinai. The Greek form is *Sina.* **That shepherd.** So Moses is metaphorically called in Isaiah lxiii. 11. In Exod. iii. 1, he 'kept the flock of Jethro, his father-in-law.' See Hesiod's *Theog.* l. 21, etc. **Inspire.** What poetry did Moses write? See Exod. xv.; Ps. xc.; Deut. xxxii. 1–43, xxxiii.

> "This was the bravest warrior
> That ever buckled sword;
> This the most gifted poet
> That ever breathed a word."
>
> MRS. ALEXANDER'S *Burial of Moses.*

In the beginning how the heavens and earth
Rose out of chaos: or, if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God, I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues

Chosen seed. Deut. iv. 37, "He chose their seed." So Deut. x. 15, and 1 Chron. xvi. 13. — 9. **In the beginning.** "In the beginning God created the heaven and the earth." Gen. i. 1. The phrase modifies what? — 10. **Rose out of chaos** (Gr. χάος, fr. χάσκω, χαίνω, to open wide, to yawn; χάος, a vast, yawning abyss, gulf, or chasm). So in *Par. Lost*, III. 12, 'The rising world of waters' is represented as 'won from the *void* and *formless* infinite.' **Sion** (the Greek form of the Hebrew name *Zion*), one of the hills on which Jerusalem was built. See Smith's *Dictionary of the Bible*, Vol. IV. pp. 3632–4, under the word 'Zion.' — 11. **Siloa's brook.** (Siloa seems to be here accented on the first syllable; but see note on 'spirit' line 17.) The Clar. Press ed. has this note: "Sion was the hill opposite to Moriah, on which latter the Temple was built. In the valley beside them was the Pool (not brook) of Siloam, — an intermittent well, ebbing and flowing at irregular intervals." But in Isaiah viii. 6, we are told of 'the waters of Shiloah that go softly.' "The word 'softly' does not seem to refer to the secret transmission of the waters, but to the quiet gentleness with which the rivulet steals on its mission of beneficence. Thus 'Siloa's brook' of Milton, and 'cool Siloam's shady rill,' are not mere poetical fancies. The 'fountain' and the 'pool' and the 'rill' of Siloam are all visible to this day, each doing its old work beneath the high rock of Moriah, and almost beneath the shadow of the Temple wall." Smith's *Dict. of the Bible*, p. 3040, *sub voce* 'Siloam.' See, "Go wash in the pool of Siloam," John ix. 7. — 12. **Fast by** (A. S. *fäst;* Ger. *fest;* firm, closely adhering), close by. So *Par. Lost*, II. 725; X. 333. **Oracle.** The Temple, or the Holy of Holies in the Temple? 2 Sam. xvi. 23, 'as if a man had inquired at the oracle of God'; so 1 Kings vi. 16; viii. 6; 2 Chron. iv. 20; Ps. xxviii. 2. (Lat. *oraculum*, oracle, fr. *os*, *oris*, mouth.) — 14–16. **That with,** etc. These three lines are condemned by Landor as useless and inharmonious. Is the criticism just? Was the loftiness of the theme a sufficient reason for specially invoking aid? **Middle.** Middling, mediocre? Horace, *Odes*, II. 20, says, "I shall be conveyed through the liquid air with no vulgar or humble wing." But see 'middle' in l. 516. **Intends.** Spoken elegantly as well as modestly of his song rather than himself? 15. **Aonian.** Aon, son of Poseidon (Neptune), was the reputed ancestor of some of the most ancient inhabitants of Bœotia, who were called from him Aŏnes. Hence *Aonia*, the name of a part, and often of the whole of Bœotia. The Muses, who frequented Mount Helicon in Bœotia, were often called

Things unattempted yet in prose or rhime.
And chiefly Thou, O Spirit, that dost prefer 17
Before all temples the upright heart and pure,

'Aonian Sisters.' "The *Aonian mount* is here used for the productions of the Greek poets, which Milton intends to surpass in boldness of conception." *R. C. Browne.* "In Milton only, first and last, is the power of the sublime revealed. In Milton only does this great agency blaze and glow as a furnace kept up to a white heat — without suspicion of collapse." *De Quincey.* **Pursues,** traces in song. Lat. *prosequi;* e. g. in Virgil, *Georgics,* III. 340, "Why should I pursue (in song) the shepherds and pastures?" etc. *Sequi* is thus used in Horace, *Art of Poetry,* l. 240. Milton, like Shakespeare, is fond of using words in their Latin sense. — 16. A similar line is pointed out in Ariosto's *Orlando Furioso,* Canto I. st. 2. So in *Comus,* l. 44. **Unattempted.** Says Masson, "A great deal has been written concerning the 'origin' of Paradise Lost. Some thirty authors have been cited as entitled to the credit of having probably or possibly contributed something to the conception, the plan, or the execution of Milton's great poem. . . . . What is to be said of all this? For the most part, it is laborious nonsense. That in any of the books, or in all of them together, there is to be found 'the origin of *Paradise Lost,*' in any intelligible sense of the phrase, is utterly preposterous." **Rhime** is Milton's spelling here, and as he uses *rime* in his prefatory remarks on the verse, it is supposed that the two spellings indicate different meanings; *rime* ('rhyme' in modern orthography) meaning 'the jingling sound of like endings'; and *rhime* (rhythm) meaning verse in general as distinguished from prose. (A. S. *riman,* to number, seems to be the original of *rime;* whereas *rhythm* is the Greek *ῥυθμός*). — 17. **Spirit.** In his *Reason of Church Government Urged against Prelaty* (1641), Milton gives intimation of his intention to write a great poem, and for the *afflatus* he relies upon no ordinary means, but upon 'devout prayer to that Eternal Spirit that can enrich with all utterance and all knowledge.' Observe that he invokes the Holy Spirit to *instruct*; the Muse to *sing.* Keightley suggests that in this double invocation Milton had in view something similar in Fletcher's *Purple Island* (VI. 25). In Job xxxii. 8, we read, "But there is a spirit in man; and the inspiration of the Almighty giveth them understanding." Did Milton regard himself as inspired? Isaiah lvii. 15; Luke xvii. 21. Scan this line as follows:

And chĭef | ly Thou | O Spīr | ĭt thăt dōst | prĕfēr.

There is no need of reducing 'spirit' to a monosyllable. Regular pentameters, composed exclusively of iambics, would soon become monotonous. Milton introduces occasionally pyrrhics [⏑ ⏑], trochees [— ⏑], spondees [— —], anapests [⏑ ⏑ —], amphibrachs [⏑ — ⏑], and perhaps tribrachs [⏑ ⏑ ⏑] and dactyls [— ⏑ ⏑]. He always, or nearly always, gives us five accented syllables; but he disposes the accent according to his own sense of fitness. 18. — **Before all temples.** "Know ye not that ye are the

Instruct me, for Thou knowest. Thou from the first
Wast present, and with mighty wings outspread,
Dove-like, sat'st brooding on the vast abyss,
And madest it pregnant. What in me is dark
Illumine; what is low, raise and support;
That to the highth of this great argument
I may assert eternal providence,
And justify the ways of God to men.

temple of God?" 1 Cor. iii. 16. — 19. **Instruct me,** etc. See note on l. 17. **For thou knowest.** So in Theocritus, *Idyl,* xxii. 116, εἰπὲ θεά, σὺ γὰρ οἶσθα. **Wast present.** So in Homer's *Iliad,* II. 484, 485, "Tell me now, ye Muses having Olympian homes; for ye are goddesses, and ye are present [with all things] and know all." Similar is also Virgil's *Æneid,* VII. 641, 645; so Hesiod's *Theogony,* l. 116. — 21. **Dovelike.** Why 'dovelike'? Masson remarks, "The comparison 'dovelike,' to illustrate the meaning of 'brooding' in the passage, occurs in the Talmudists or Jewish commentators on the Bible. There may be a recollection also of Luke iii. 22." **Brooding.** The language of the Bible (Gen. i. 2) is, "And the Spirit of God moved upon the face of the waters"; but 'brooded' or 'hovered' is said to be the strict translation of the Hebrew word rendered 'moved.' In Hesiod's *Theog.,* l. 176, we have, "Then came vast Heaven and brooded around Earth." **Abyss.** This word usually means in *Par. Lost* the gulf of Chaos, in which, and from a part of which, our universe was formed. See II. 910, and the remainder of that book. — 24. **Highth.** So Milton spelled the word, and as the sound is a little different from *height,* we retain the old. **Argument,** subject. In *Par. Lost,* IX. 13–19, Milton compares his 'argument' with those of Homer and Virgil. So Spenser in his prefatory lines speaks of the 'argument' of his 'afflicted stile.' See *Hamlet,* III. ii. 149, "Have you heard the argument of the play?" 1 *Henry IV.,* II. iv. 310, "The argument shall be thy running away." — 25, 26. Milton, then, had a great moral purpose in this poem. In all that he wrote in verse, he never forgot, to use his own language, 'what religious, what glorious, what magnificent *use* may be made of poetry.' "As to the *Paradise Lost,*" says De Quincey, "it happens that there is — whether there ought to be or not — a pure golden moral, distinctly announced, separately contemplated, and the very weightiest ever uttered by man or realized by fable. It is a moral rather for the drama of a world than for a human poem. And this moral is made the more prominent and memorable by the grandeur of its annunciation. The jewel is not more splendid in itself than in its setting. Excepting the well-known passage on Athenian oratory in the *Paradise Regained,* there is none even in Milton where the metrical pomp is made so effectually to aid the pomp of the sentiment. Hearken to the way in which a roll of dactyls is made to settle, like the swell of the advancing tide, into the long thunder of billows breaking for leagues against the shore!

Say first — for Heaven hides nothing from thy view,
Nor the deep tract of hell — say first, what cause
Moved our grand parents in that happy state,
Favored of Heaven so highly, to fall off
From their Creator, and transgress his will
For one restraint, lords of the world besides?
Who first seduced them to that foul revolt?
The infernal Serpent; he it was, whose guile,
Stirred up with envy and revenge, deceived

'That to the height of this great argument
I may assert eternal providence.'

Hear what a motion, what a tumult, is given by the dactylic close to each of the introductory lines! And how massily is the whole locked up into the peace of heaven, as the aerial arch of a viaduct is locked up into tranquil stability by its key-stone, through the deep spondaic close,

'And justify the ways of God to men.'

That is the moral of the Miltonic epos; and as much grander than any other moral formally illustrated by poets as heaven is higher than earth." (De Quincey in *Note-book of an English Opium-Eater.*) — 27. **Say first.** See quotation from the *Iliad* in note to line 19, and the other passages there referred to. **Heaven hides,** etc. Ps. cxxxix. 8, "If I ascend up into heaven, thou art there; if I make my bed in hell, behold, thou art there!" See in Prov. xv. 11, "Hell and destruction are before the Lord." — 28. **What cause.** So in Virgil (*Æneid,* I. 8), *Musa, mihi causas memora,* O Muse, relate to me the causes. — 29. **Grand** (Lat. *grandis,* large), great. So we have 'grand thief,' *Par. Lost,* IV. 192; 'grand foe, Satan,' X. 1033. Compare 'grandfather,' 'great uncle,' etc. — 30. Note the alliteration and repetition of the sound of *f.* — 32. **For one restraint.** Keightley puts an interrogation mark after *will,* and makes 'for' = *but for,* as if modifying 'lords.' Others interpret 'for' as equivalent to *on account of,* modifying 'transgress.' Which is preferable? What is the 'restraint'? Force of 'besides'? — 33, 34. **Who first seduced them,** etc. So *Iliad,* I. 8,

Τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός,

and which, then, of the gods committed the twain to contend in angry strife? The son of Latona and of Jove. **Serpent.** Gen. iii.; Rev. xii. 9; xx. 2. Professor Himes (*Study of Paradise Lost*) points out the striking resemblance between the son of Latona, Apollo, when malignant, and Milton's Satan. — 35. **Envy.** Satan at his first view of Adam and Eve (*Par. Lost,* IV. 358) exclaims, "O hell! what do mine eyes with grief behold!" In IV. 502, 503, "Aside the devil turned for envy" of the happy pair. **Revenge.** In

The mother of mankind, what time his pride
Had cast him out from heaven, with all his host
Of rebel angels; by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,
If he opposed; and, with ambitious aim,

Par. Lost, IV. 389, 390, Satan assigns his grounds for destroying our first parents,

'public reason just,
Honor and empire, with revenge enlarged.'

'Revenge' for what? — 36. **Mother of mankind.** *Eve* means *life,* or *living;* as is implied in Gen. iii. 20, "And Adam called his wife's name Eve, because she was the mother of all living." **What time.** Lat. *quo tempore,* at the time in which. So in *Lycidas,* 'What time the gray-fly winds her sultry horn.' — 37. **Cast out.** Rev. xii. 9, "And the great dragon was cast out, that old serpent, called the Devil and Satan . . . . and his angels were cast out with him." — 38. **Aspiring.** Landor makes this line the first 'hendecasyllabic' line in the poem. It is indeed the first line with a redundant syllable at the end; but lines 1, 11, 13, 17, and 34 are intended to have eleven syllables? Lines with one extra syllable at the end are very frequent in Shakespeare. Masson reckons 'nine lines with a supernumerary final syllable' in the first book of *Par. Lost.* Which are they? The Clar. Press ed. remarks upon such lines that they are very 'efficient in dramatic poetry, but hardly ever in Milton.' — 39. **To set himself in glory above his peers.** In *Par. Lost,* V. 812, we read the language of Abdiel to Satan, 'In place thyself so high above thy peers.' Bentley therefore objects to this verse, because Satan's crime arose from ambition to be above the Messiah. But Bishop Pearce well insists that the words '*in glory*' are all-important. The next line shows the *kind* of glory. **Peers** (Lat. *pares,* equals; fit companions for a sovereign?). — 40. **He trusted to have equalled the Most High.** In Isa. xiv. 14, the wicked King of Babylon, styled Lucifer, says, "I will ascend above the heights of the clouds; I will be like the Most High." See its context. **To have equalled.** Abbott, *Shakespearian Gram.,* sec. 360, citing this line, explains this use of the perfect instead of the present infinitive thus: "The same idiom is found in Latin poetry (*Madvig,* 407, Obs. 2) after verbs of *wishing* and *intending.* The reason of the idiom seems to be a desire to express that the object wished or intended is a completed fact that has happened contrary to the wish, and cannot now be altered." Storr says, "The past infinitive" is so used "to express that the thing wished is now passed and impossible." — 41. **If he opposed.** If *who* opposed? It appears that the fallen angels were ignorant and doubtful in regard to the strength of the Almighty and the likelihood of his actively exerting that strength? In lines 93, 94, of this book, Satan asks, "And, till then, who knew the force of

Against the throne and monarchy of God
Raised impious war in heaven and battle proud,
With vain attempt. Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition : there to dwell
In adamantine chains and penal fire,
Who durst defy the Omnipotent to arms.

those dire arms?" Beelzebub, too, lines 143, 144, says he *now* believes the conqueror to be almighty. In line 641, Satan expressly says the Almighty 'concealed' his strength till the war in heaven arose. For similar allusions, and for the origin of the war in heaven, see Book V. — 43. **Battle.** May this mean *army*, or 'imbodied force,' as in Shakespeare? **Proud,** presumptuous, audacious. — 45. **Hurled,** etc. Note the tremendous energy of the line, and how much *force* the appropriate reading of the first three words demands. The critics cite the fall of Satan in Luke x. 18, the hurling of Vulcan in *Iliad*, I. 591. See the *Prometheus* of Æschylus, 366–369. **Ethereal** (Gr. *αἴθω*, to burn, to light up ; Lat. *æther*, upper air), consisting of the subtle fiery essence or fluid imagined to fill the planetary spaces. — 40. **Ruin** (Lat. *ruĕre*, to rush down ; *ruina*, precipitate fall), violent fall. **Combustion** (Lat. *com*, completely ; *burĕre* = *urĕre*, to burn), fierce burning In *Par. Lost*, VI. 864–866, this scene is described with like energy, —

"Headlong themselves they threw
Down from the verge of heaven ; eternal wrath
Burnt after them to the bottomless pit."

See II. 80, 165, 166. As to 'ruin and combustion,' Masson says, "Mr. Dyce found this phrase in a document of the Long Parliament in 1642. Mr. Keightley, accordingly, suggests that the phrase may have been a popular one about that time." Mr. Keightley has a rather slender foundation for his conjecture ; a single instance, and that twenty or twenty-five years before ! especially as Milton is in the habit of *avoiding* common phrases. **Down.** Notice the cæsura in this verse ; as if the tumultuous scene were passing before the poet's eye, and the pause indicated the momentary brandishing of a thunderbolt which comes smiting at the word 'down'? — 47. **Bottomless perdition.** "As *bottomless* is the translation of *ἄβυσσος* [abyssus], the meaning of these words is probably perdition, i. e. loss (sc. of former state of glory) in the abyss." *Keightley.* But is it necessary to look so far for the meaning? See Rev. ix. 1, 2 ; xx. 1, 3 for the phrase 'bottomless pit.' — 48. **Adamantine** (*α* negative or privative ; *δαμάω*, to conquer ; *ἀδάμας*, the unconquered or unconquerable. It is used of the hardest metal. Hesiod speaks of 'hearts of adamant.' So Zechariah vii. 12, "They made their hearts as

Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf,
Confounded, though immortal: but his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him. Round he throws his baleful eyes,
That witnessed huge affliction and dismay

an adamant stone." See Jude 6; Ezekiel iii. 9. See Trench's comments on the word *adamant* in *English, Past and Present.* Our word diamond [Ger. *demant*] is a form of the Greek), not to be broken. Spenser has 'adamantine chains'; Æschylus, 'Αδαμαντίνων δεσμῶν, *adamantinōn desmōn*, of bonds never to be broken. — 49. **Durst.** Any difference between this and *dared?* Antecedent of *who?* — 50. **Nine times.** The Clar. Press ed. remarks on this line, "Hesiod's description of the fall of the giants is here imitated." To this statement it may be objected, (1) that this line of Milton's does not describe any fall; (2) that Hesiod does not describe the fall of the giants; (3) that there is no trace of imitation in the line. Says Dr. L. Schmitz, "Neither Homer nor Hesiod knows anything about the contest of the gods with the Gigantes." Hesiod merely says it would take an *anvil* nine days and nights to fall from heaven to earth, and nine days and nights to fall from earth to Tartarus. **The space that measures day and night.** In this region the sun never shone, and there was nothing to mark the divisions of time. A portion of the period during which Milton imagines these fallen angels to have lain here, is the precise time of the creation of our visible universe. See *Par. Lost,* VII. The nine days are *subsequent* to the nine days (Book VI. 871) of the fall of the rebel angels from heaven to hell. "Nine, as Mr. Hume" (Patrick Hume, a Scotch schoolmaster, who published in 1695 the first annotated edition of *Par. Lost*) "pointed out, was a mystical number, often used by the ancient poets, by way of a certain for an uncertain time." — 51. **Crew** (Lat. *crescĕre,* to increase; Fr. *croître,* to grow, *crû,* grown), company; *gang.* Spenser has 'a crew of lords and ladies.' — 53. **Confounded** (Lat. *con,* together, completely; *fundĕre,* to pour; *confundĕre,* to blend in confusion), utterly bewildered. The student should notice in all these lines the great variety of places in which the cæsuras fall, and the effect on the harmony. — 56. **Torments.** Milton always accents this word on the last syllable when a verb (as in Book X. 781; XI. 769), but the noun would appear to be usually accented on the first syllable as now. **Baleful** (A. S. *bealo,* Old Eng. *bale,* torment, calamity, wickedness, trouble; Welsh, *ball,* a plague; Icel. *bola,* a blister, a boil, or *böl,* a misery), *boding evil* (or causing distress). Ordinarily it means sorrowful? What of the old superstition about the injurious magic or fascination of an 'evil eye'? — 57. **Witnessed,** testified to, bore witness of. The Clar. Press ed. says, "The word is

Mixed with obdurate pride and steadfast hate.
At once, as far as angel's ken, he views
The dismal situation waste and wild:
A dungeon horrible on all sides round
As one great furnace flamed; yet from those flames
No light; but rather darkness visible

always used in this sense in Shakespeare and in Milton, and not (as now) as merely equivalent to 'saw.'" Milton, however, appears to use 'witness' once in the sense of 'see' in *Par. Lost*, III. 700; and he uses 'witnessed' nowhere in his poems except in this passage. — 58. **Obdurate.** Note the proper original accent of the word, from Lat. *dūrus*, hard. The preference, or at least the tendency, now seems to be in favor of placing it on the first syllable. — 59. **As far as angel's ken.** In Milton's time it was not common to mark the possessive case by an apostrophe. We are therefore uncertain whether *angels* is nom. plu., possess. plu., or possess. sing., and whether *ken* is a verb or a noun. Hunter, Major, Storr, and others make *angels* plu. and *ken* a verb. Keightley and Masson print *Angel's*, and, with Ross, they make *ken* a noun. Which is best? **Ken** (A. S. *cunnan, can*, to know, to be able; Old Eng. *kennen*, to know, know by sight; *ken*, the view, the gaze; Scot. *ken*, know; akin to Gr. root *γνο*, *gno*, Lat. (*g*)*nosco*), knowledge gained by sight, range of vision. — 60. **Situation.** "This word is used only here in Milton's poems, and but twice by Shakespeare." *R. C. Browne.* But Shakespeare also used the plu. *situations*, and both he and Milton use *situate* as a participle meaning placed. **Waste and wild.** Keightley thinks that here is a recollection of Gen. i. 2, 'without form and void.' Note the alliteration. — 61. **Dungeon** (Lat. *dominio*, mastership, rule; whence *dongeo*, as Fr. *songer* fr. *somniare; donjon*, the large tower or redoubt of a fortress. The word originally meant the principal building of a district, or the fortress which commanded the rest), 'an underground prison, such as once used to be placed in the strongest part of the fortress.' *Wedgwood.* Marsh, in his *Lectures on the English Language*, prefers to derive it from *de homagio;* 'because, in the principal tower of a feudal fortress, styled in Portuguese *torre de homenagen*, tower of homage, the ceremony of pledging fealty, or *homage*, took place.' **On all sides round.** Modifies what? — 62. **Great furnace.** The language used in Rev. ix. 2. — 63. **No light.** Supply *came*, or *shone*, or *there was?* Zeugma? **Darkness visible.** This powerful line arrests the attention of many critics. Hunter quotes from Chaucer's *Parson's Tale*, "In hell . . . the *dark light* that shall come out of the fire . . . showeth him the horrible devils," etc. Todd cites from *The Wisdom of Solomon*, xvii. 5, "No power of the fire might give them light." Keightley suggests, in Walker's *History of Independency* (1648), I. 14, "Their burning zeal without knowledge is like hell-fire without light"; also, Heywood's description of hell, "Burns, but wastes not, and adds to darkness, night." Newton recalls

Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell; hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.
Such place eternal justice had prepared
For those rebellious; here their prison ordained
In utter darkness, and their portion set
As far removed from God and light of heaven

Seneca's description of the grotto of Pausilippo, "We see not *through* the darkness, but see the darkness itself." De Quincey explains the passage as meaning 'a sullen light intermingled with darkness.' Bentley thought to improve upon it by substituting for Milton's line the following: 'No light, but rather a transpicuous gloom'! Voltaire refers to a *History of Mexico* by Antonio de Solis, published in 1684, speaking of the place where Montezuma used to consult his deities, "It was a large dark subterranean vault, where dismal tapers afforded just light enough to see the obscurity." So in the *Bacchæ* of Euripides, l. 510, "that he may behold dim darkness." In Spenser's *Faerie Queene*, I. i. 14, we have —

"His glistering armor made
A little glooming light, much like a shade."

We might add Shakespeare's "Hell is murky," and Milton's "Burning embers through the room teach light to counterfeit a gloom."—66. **Hope never comes.** So Dante's *Inferno*, III. 9, "All hope abandon, ye who enter here" (the inscription over the gate of hell). **Urges** (Lat. *urgēre*, to press, push, drive), harasses, presses. —69. **Sulphur.** The brimstone of Rev. xx. 10. — 70. **Had prepared.** 'Everlasting fire *prepared* for the devil and his angels,' Matt. xxv. 41. —72. **Darkness,** as in Jude, 6, 13. **Utter** (A. S. *ut*, out, *uter*, outer), the same as *outer* in Matt. xxii. 13, is found in *Par. Lost*, III. 16, V. 614. Spenser (*Faerie Queene*, IV. x. 11) has *utter* for *outer* in the line, "Till to the bridge's utter gate I came," and similarly Ben Jonson speaks of 'the *utter* shell of knowledge.' **Portion,** part assigned, as in Matt. xxiv. 51. — 73. **As far removed.** "Not very far," says Landor, "for creatures who could have measured all that, and a much greater distance, by a single act of the will." But *could* they? It took them nine days to *fall* thither, pursued all the way by lightnings. *Par. Lost*, Book VI. 865–875. The archangel Raphael (*Par. Lost*, VIII. 110–114) seems to have been some hours in coming from Heaven to Eden, though his path was unobstructed (Book V. 256–270): —

"Me thou thinkest not slow,
Who, since the morning hour, set out from heaven
Where God resides, and ere midday arrived

As from the centre thrice to the utmost pole.
Oh, how unlike the place from whence they fell!
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns; and, weltering by his side,
One next himself in power, and next in crime,

> In Eden, distance inexpressible
> By numbers that have name."

Evidently it was far enough.

See in the Introduction the diagrams illustrating Milton's conception of the successive stages of creation in that portion of infinite space with which this poem deals. Our starry universe, which Milton calls 'the world,' is attached to the Empyrean at a single glittering point. *Par. Lost*, Book II. 1051, 1052. Keightley cites, after Todd, on line 72, a few words from Milton's *Doctrine of Divorce*, 'a local hell . . . in that uttermost and bottomless gulf of Chaos, deeper from holy bliss than the world's diameter multiplied.' (See the diagrams in the Introduction.) — 74. **As from the centre thrice**, etc. Nearly all the commentators appear to have mistaken Milton's meaning. Professor Himes (*Study of Milton's Paradise Lost*, pp. 21, 22) well says: "Homer and Virgil, to whom Milton took pains to conform as nearly as possible, recognized below the Empyrean three regions, one above the other, and of equal height. The first was the Ethereal, extending from Heaven to Earth; the second was Hades, of like depth; the third and lowest was Tartarus, or the place of punishment, an equal distance below Hades. Homer, speaking of the location of Tartarus, teaches that it extends 'as far below Hades as the distance from Heaven to Earth.' (*Iliad*, VIII. 16.)

Τόσσον ἔνερθ' Ἀΐδεω, ὅσον οὐρανός ἐστ' ἀπὸ γαίης.

Virgil, measuring from the surface of the earth, and of course including Hades, says, 'Then Tartarus itself sinks deep down and extends towards the shades twice as far as is the prospect upward to the ethereal throne of Heaven' (*Æneid*, VI. 577–9): —

> 'Tum Tartarus ipse
> Bis patet in præceps tantum, tenditque sub umbras,
> Quantus ad ætherium cœli suspectus Olympum.'

Milton's phraseology is equivalent to saying that the whole distance from Heaven to Hell is three times as far as from Heaven to Earth. — **Utmost pole**, the pole of this universe of ours, the end of the axis of our heavens. — 75. **Oh, how unlike the place**, etc. This momentary glimpse of heaven adds to the horror? — 77. Note the energy and the alliteration. Dunster quotes Psalm xi. 6, "Upon the wicked he shall rain snares, fire and brimstone, and an horrible tempest." — 78. **Weltering** (Lat. *volvere, volutare*; Ger. *wälzen*; A. S. *waeltan*; English, *wallow*), rolling. So in *Lycidas*, l. 13, the corpse

Long after known in Palestine and named
Beëlzebub. To whom the arch-enemy,
And thence in heaven called Satan, with bold words
Breaking the horrid silence, thus began: —
"If thou beest he — but oh, how fallen! how changed
From him, who, in the happy realms of light,
Clothed with transcendent brightness, didst outshine
Myriads though bright! — if he whom mutual league,
United thoughts and counsels, equal hope

'welters' as it floats in the sea. — 80. **Palestine** (Hebrew, *Pelesheth*). Here, as in Exodus xv. 14, Philistia, the narrow sea-coast southwest from the Holy Land seems to be included. — 81. **Beëlzebub.** He is styled 'the prince of the devils' in Matt. xii. 24. The word is said to mean 'god of flies'! (though others interpret it 'lord of the dunghill,') and to be more correctly spelled Beëlzebul. Professor Himes is inclined to identify, to some extent, 'Beëlzebub with Artemis, the lunar divinity, as Satan has been identified with Apollo, the solar divinity,' and we are reminded of 'the crescent-crowned *œstrus*-driven Io, one of the many forms under which the moon-goddess appears.' Says another critic: "Some authors suppose that he [Beëlzebub] was so called [god of flies], because the inhabitants of Ekron worshipped the *beetle;* which worship they perhaps borrowed from their superstitious neighbors, the Egyptians." See 2 Kings i. 2, where he is called 'the god of Ekron.' See Isaiah vii. 18, for a possible allusion to this worship. Flies in some of the eastern countries are an inexpressible torment, and 'god of flies' seems to a European there no inappropriate appellation for him whom our Saviour called 'prince of devils'! — 82. **Thence,** from that fact, i. e. because he is an enemy, the *chief* enemy. *Satan* in Hebrew signifies *adversary.* — 84. **Beest.** Keightley pronounces 'beest' here 'a grammatical error'; but Shakes. uses the word similarly in *Julius Cæsar*, IV. 3, "If that thou beest a Roman." *Beest* is lineally descended from A. S. *byst*, like Ger. *bist.* **Oh, how fallen! how changed!** In Isaiah xiv. 12, we have, "How art thou fallen from heaven, O Lucifer, Son of the Morning"! and in Virgil, *Æneid*, II. 274, we read "*Hei mihi, qualis erat! quantum mutatus*, etc., Ah me, how he looked! how changed," etc. Note the abrupt transitions in this speech, indicating the tumultuous agitation of Satan's soul! Any art in this? — 86. **Brightness.** In *Par. Lost*, V. 708, his countenance is compared to the morning star. In line 599, Book I., he still shines, though 'darkened.' Everywhere, Milton seems to proceed on the theory that the bodies of spirits are luminous like fire. — 87. **Myriads.** A myriad, *μυριάς* in Greek, was originally ten thousand. Here it is put for vast multitude? **Mutual** (Lat. *muto, mutare*, to change), exchangeable, or exchanged, or the *result* of exchange or stipulation. Macaulay stigmatizes "the low barbarism of 'mutual friend'"! — 88. **United.** Epithet describing 'thoughts' and 'counsels'?

And hazard in the glorious enterprise,
Joined with me once, now misery hath joined
In equal ruin — into what pit thou seest,
From what height fall'n, so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent Victor in his rage
Can else inflict, do I repent, or change,
Though changed in outward lustre, that fixed mind,
And high disdain from sense of injured merit,
That with the mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of spirits armed
That durst dislike his reign, and, me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of Heaven,
And shook his throne. What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome —
That glory never shall his wrath or might

Thoughts, one of the subjects of 'joined'? — 89. **Glorious.** This word vividly suggests the aspiring ambition of Satan. — 90. **Now misery hath joined.** Supply *whom?* or *thee?* What is the conclusion of the sentence beginning with *if*, lines 84 and 87? Bentley points out the similarity of the passage to Ovid, Met. i. 351. — 91–93. This passage is wonderfully condensed, "Thou, being fallen from such height into such depth, art shown how much stronger he was." **Thunder.** The *thunder* made a deep impression on Satan and his followers. How often they allude to it! Is there any trace here of the notion in Shakespeare (in *Julius Cæsar*, for instance) of the thunder as a weapon *separate* from the lightning? — 94. **Force.** Meaning of this word in line 101? The language of Prometheus in defying Jove and in asserting unconquerable will (Æsch. *Prom. Vinct.* 992–7, 1002–6) is quite similar. What evidence that Milton had Prometheus in mind in other passages of *Par. Lost?* — 107. **Study.** The critics will have it that Milton here uses this word (like *studies* in Shakes., 1 *Henry IV.*, I. 3?) to signify endeavor or desire. But is this necessary? — 109. Some few interpret this line as if it read, Not to be overcome — what is it but this? But the majority explain it as meaning, If anything else is incapable of being overcome, *that* is not lost. — 110. **That**

Extort from me. To bow and sue for grace
With suppliant knee, and deify his power
Who, from the terror of this arm, so late
Doubted his empire — that were low indeed;
That were an ignominy and shame beneath
This downfall: since, by fate, the strength of gods
And this empyreal substance cannot fail;
Since, through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage, by force or guile, eternal war,
Irreconcilable to our grand foe,
Who now triumphs, and in the excess of joy
Sole reigning holds the tyranny of Heaven."
So spake the apostate angel, though in pain,
Vaunting aloud, but racked with deep despair:

glory. This may refer to what precedes, and mean 'that ground for glorying'; or it may refer to what follows, the glory of making one 'bow and sue for grace,' etc. Which is preferable? Why? — 112. **Suppliant.** Root-meaning of this word? — 114. **Empire.** The Lat. *imperium* means often 'supreme authority, governing power.' The meaning here? — 115. **Ignominy.** To scan this line, which offends the ears of some critics, they direct that here and in Shakespeare this word should be pronounced as a trisyllable; but may Milton make this third foot an amphibrach? or the fourth an anapest? — 116. **Downfall.** "Here," says Keightley, "we are to understand, 'We therefore will not do it.'" **Fate.** What was the classical conception of *fate*? — 117. **Empyreal substance.** Satan assumes that the angels are indestructible. In the lines *Upon the Circumcision*, Milton, addressing the *flaming Powers*, speaks of their 'fiery essence.' In the highest heaven the pure element of fire, the most sublime of substances, was supposed to exist. The Greek *οὐσία*, ousia, essence, is Lat. *substantia*. Besides Ps. civ. 4, "He maketh his angels spirits, his ministers a *flame of fire*," what can you quote favoring this notion? So the *empyrean* = the fiery; Gr. *ἔμπυρος*, empyros, of fire. — 122. **Grand.** Meaning? How used in a preceding line? — 123. **Triumphs.** Accent 2d syl. So Shakes. accents the word *triumphing* in *Antony and Cleopatra*. **Excess.** Milton does not forget to make Satan 'the father of lies.' — 124. **Tyranny** (Gr. *τυραννία*, tyrannia, sovereignty usurped). What was a 'tyrant' in Greece? "Satan probably uses 'tyranny' in an invidious sense." *Keightley.* — 125. **Apostate** (Gr. *ἀπό*, apo, from, and *στῆναι*, stenai, to stand; *ἀποστασια*, apostasia, a standing aloof, defection, apostasy.) An apos-

And him thus answered soon his bold compeer : —
"O prince, O chief of many throned powers
That led the embattled seraphim to war
Under thy conduct, and, in dreadful deeds
Fearless, endangered Heaven's perpetual King,
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate !
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us Heaven, and all this mighty host
In horrible destruction laid thus low,
As far as gods and heavenly essences
Can perish : for the mind and spirit remains

tate is properly what ? Is the word correctly used in this passage ? The passage slightly resembles Æneid, I. 208. — 127. **Compeer** (Lat. *compar; com*, together, and *par*, equal; an associated equal), colleague. See 'peers,' line 39. — 128. **Throned powers.** Thrones are mentioned as one of the nine angelic orders. St. Paul, in Rom. viii. 38, speaks of 'angels, principalities, powers' ; and in Eph. i. 21, he says, 'above all principality, and power, and might, and dominion, and every name that is named, not only in this world, but also in that which is to come.' So in Colossians i. 16, he mentions 'thrones, dominions, principalities,' and 'powers,' — apparently mighty beings, who possess in themselves, as it were, the power of a principality or a kingdom, and are called by these suggestive names for want of any others. See l. 360. — 129. **Embattled**, drawn up in battle array. What is the antecedent of 'that' ? **Seraphim**, plural of seraph. The only similar word in Hebrew is *saraph*, to burn ; but Gesenius connects it with an Arabic word signifying high, or eminent, exalted. The name occurs nowhere in the Bible, except in Isaiah vi. 2 and 6. "Foreign words," says Storr, "when first introduced into English, commonly retain the foreign plural ; but gradually adopt English plurals ; as seraphim, seraphs, banditti, bandits." Give other illustrations. — 130. **Conduct.** Meaning here ? — 131. **Perpetual.** Probably used, say the critics, to avoid the word 'eternal,' which Beëlzebub would be unwilling to employ. Is there anything in the remainder of this speech to militate against this construction ? *Perpetual* (Lat. *perpetuus*) means holding on uninterruptedly, or continuing without intermission. In Milton's *Hymn on the Nativity*, line 7, 'perpetual' appears to be used for everlasting. Discriminate among the synonymes *everlasting, eternal, perpetual, immortal*. — 132. **Put to proof**, tested. Does it mean, 'tested his high supremacy' ? or 'tested whether his high supremacy was upheld by strength,' etc. ? — 134. **Event** (Lat. *eventus*, issue, result, upshot). — 136. **Hath lost us,** hath lost heaven for us, made us lose heaven. — 138. **Essences,** natures, spirits. — 139. **Remains.**

Invincible, and vigor soon returns,
Though all our glory extinct, and happy state
Here swallowed up in endless misery.
But what if he our conqueror (whom I now
Of force believe almighty, since no less
Than such could have o'erpowered such force as ours)
Have left us this our spirit and strength entire
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be,
Here in the heart of hell to work in fire,
Or do his errands in the gloomy deep?
What can it then avail, though yet we feel
Strength undiminished, or eternal being,
To undergo eternal punishment?"
Whereto with speedy words the arch-fiend replied:—

Why the singular? See in Matt. xvi. 17, "Flesh and blood *hath* not revealed it unto thee." — 140. **Returns**, and therefore will return to us. *Keightley.* — 141. **Extinct.** Supply 'be.' **Glory** is brightness, and it is extinguished as a flame is put out. (Lat. *ex*, out, and *sti*[*n*]*guĕre*, to prick, scratch; quench.) — 144. **Of force** (like Gr. *βίᾳ*, of necessity), perforce, necessarily. A few explain it as depending upon 'almighty,' i. e. 'almighty in respect to force,' and the next line somewhat favors this interpretation. (Shakes. uses 'of force' as equivalent to perforce, 1 *Henry IV.*, II. 3, last line.) — 148. **Suffice**, be sufficient for, satiate, satisfy, glut. **Ire.** Difference between the language of prose and that of poetry? So 'thralls' in the next line. — 149. **Thralls** (A. S. *thrall*, slave). Trench (*Study of Words*, p. 93) derives it from A. S. *thrilian, thyrlian*, to bore, pierce; whence comes *drill;* and he cites the custom of piercing the slave's ear, Deut. xv. 17, "Then thou shalt take an awl, and thrust it through his ear unto the door, and he shall be thy servant forever"), slaves, bondmen. — 150. **Business**, the work he wishes to have performed. Shakespeare's line (*Tempest*, I. 2),

'To do me business in the veins o' th' earth,'

may have been in Milton's mind. — 152. **The gloomy deep**, the same as described in Book II. 890 to 910, the abyss of Chaos, 'a dark illimitable ocean.' Is it that state of things referred to in Gen. i. 2, "And the earth was without form and void, and darkness was upon the face of the deep"? — 155. **To undergo.** On what does this grammatically depend? on 'avail'? or 'strength'? — 156. **Speedy words.** Not the 'winged words,' *ἔπεα πτερόεντα*,

"Fallen cherub! to be weak is miserable,
Doing or suffering; but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labor must be to pervert that end,
And out of good still to find means of evil;
Which oft-times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from their destined aim.
But see! the angry victor hath recalled
His ministers of vengeance and pursuit

epea pteroenta, of Homer; but speedy in the sense of immediate. Beëlzebub seemed sinking into despair, and Satan hastened to change the current of his thoughts? — 157. **Cherub.** Properly a being of composite form? combining what qualities of man, lion, ox, and eagle? The student will do well to examine what is said of Cherubim in Gen. iii. 24; Exod. xxv. 18–22; 1 Kings vi. 23–35; 2 Sam. xxii. 11; Ps. xviii. 10; Ezekiel i. and x. The seraphs, according to the schoolmen, were pre-eminent in the ardor of their *love;* the cherubs, in *knowledge.* — 157. **To be weak** is miserable, doing or suffering. This reminds of Milton's sentiment in his letter to a Greek physician, "It is not so sad to be blind as not to be able to endure blindness." "Satan in Milton's poem," says Hazlitt, "is not the principle of malignity or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified." — 158. **Doing or suffering.** In II. 199, 200, Belial remarks, "To suffer, as to do, our strength is equal." — 161. **Being the contrary.** Scan the line. — 167. **If I fail not.** The critics make this equivalent to the Lat. *ni fallor*, if I am not mistaken, if I deceive not myself. Keightley quotes from Spenser (*Faerie Queene*, III. II. 46) the line,

'So lively and so like that living sense it *failed*,'

where the word has an active sense. Milton uses the word ten times in *Paradise Lost*, and always in its ordinary sense, unless this be an exception. See 117, 633, etc. — 169. **But see**, etc. "This he probably infers from the calm and stillness that now reigned around." *Keightley.* — 170. **His ministers.** (See Ps. civ. 4, 'his ministers a flaming fire.') Here Bentley points out a contradiction between Satan's apparent assumption on the one hand, that the good angels pursued the bad to the verge of hell (confirmed by Moloch, Book II. 78, 79), and the statement of Raphael on the other hand, that all the holy angels stood

Back to the gates of heaven ; the sulphurous hail,
Shot after us in storm, o'erblown, hath laid
The fiery surge that from the precipice
Of heaven received us falling ; and the thunder,
Winged with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep.
Let us not slip the occasion, whether scorn
Or satiate fury yield it from our foe.

silent witnesses of the almighty acts of the Messiah in vanquishing, single-handed, his foes (Book VI. 882–3). Bentley cites the testimony of Chaos, that heaven 'poured forth by millions her victorious bands pursuing' (Book II. 997–8). But Milton is consistent with himself ; for, 1st, Satan may have thought the pursuing terrors and furies, mentioned in Book VI. 859, to have been recalled, when, on the contrary, they were inside hell, as appears in Book II. ll. 596, 611, 628, etc. ; or, 2dly, dazed and thunder-stricken, falling 'headlong, flaming from the ethereal sky,' he might have believed his army to have been actually pursued by the angels of light ; or, 3dly, as Newton says, Satan may have been 'too proud and obstinate ever to acknowledge the Messiah for conqueror.' The testimony of Chaos is worthless ; for he, in his utter confusion (Book VI. 871–2), might well imagine the terrible din to be that of 'a numerous host' (Book VI. 830). "The seeming contradiction," says Newton, "upon examination, proves rather a beauty than a blemish to the poem." — 172. **O'erblown**, blown over, having ceased to be blown. **Hath laid**, hath stilled. So the Greek *στορέω*, storeo, and Lat. *sterno*, are used. What is the effect of heavy rain or thick hail on waves? In *Par. Regained*, IV. 428–9, Morning 'with her radiant finger . . . laid the winds.' So in Horace, *Odes*, I. IX. 10, the gods 'lay' the winds. — 174. **The thunder.** Thunder is here a monster, with lightning wings impelled by rage, a monster that hurls fiery shafts, and bellows through the infernal world. "In the extra syllable of this line," says Storr, "we seem to hear the rolling thunder." — 176. **His.** The form 'its' does not occur in the authorized Bible, 'his' or 'her' or 'whereof' being used instead. '*It*' was also used as a possessive, where we now use *its*. Craik asserts that Milton never uses *his* in a neuter sense. Milton uses *its* in l. 254 ; also IV. 813, 'returns, of force, to its own likeness.' — 177. Note the Miltonic sonorousness of this remarkable line. **Vast** is perhaps here waste, desolate. — 178. **Slip.** "The usual and more correct expression," says Keightley, "is 'let slip.'" But we still say 'slip a cable.' Dryden uses the expression 'slip hounds,' and Ben Jonson says, 'slip no advantage.' Shakespeare puts into Macbeth's mouth the words, "I have almost slipped the hour." These authorities, with that of Milton, settle the matter. — 179. **Satiate,** glutted. This omission of final *d* is common in Shakes. and in Early English.

Seest thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves;
There rest, if any rest can harbor there;
And, re-assembling our afflicted powers,
Consult how we may henceforth most offend
Our enemy; our own loss how repair;
How overcome this dire calamity;
What reinforcement we may gain from hope;
If not, what resolution from despair."
Thus Satan talking to his nearest mate,
With head uplift above the wave, and eyes
That sparkling blazed; his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood; in bulk as huge

Abbott's *Shakes. Gram.* 342. — 180. **Forlorn and wild.** The 'waste and wild' of l. 60. *Forlorn* (Ger. *verloren*) is totally lost, abandoned, and hence desert, empty. *Keightley.* — 183. **Pale.** Probably such a ghastly hue as livid ('black and blue') flame casts on the face. "In Statius, *Thebais*, I. 57, the Styx is *livida.*" **Tend,** extend our course (Lat. *tendere,* or *tendere cursum*). — **Rest,** etc.

> "Here let us rest, if this rebellious earth
> Have any resting." — *Richard II.*, V. I. 5, 6.

Harbor. To *take* shelter? or *give* shelter? See Shakes. "Let's harbor here in York," and 'any place that harbors men.' A. S. *here,* army, and *beorgan,* to shelter, lodge; O. E. *herbergage,* lodging. — 186. **Afflicted** (Lat. *affligĕre,* to dash down), beaten down. **Powers** (as in *Macbeth,* V. II. 1, "The English power is near," and often in Shakes.), forces, troops. — 187. **Offend.** In what sense? — 190. **Reinforcement.** What kind, moral or physical? — 191. **If not.** Supply 'any.' Bentley would read 'if none.' — 192. **Thus.** Adverbial modifier of what? Classic usage? — 193. **Uplift.** See note on 179. The omission is for euphony. See Ps. xxiv. 7. — 195. **Sparkling blazed.** Of the Old Dragon, Spenser says (*Faerie Queene,* III. xi. st. 46), "His blazing eyes . . . sparkled living fire." See *Æneid,* II. 206-210. — 194. **Other parts besides.** 'Besides' seems to be superfluous after 'other'; but probably it would not have been so regarded in Milton's day. In Matt. xxv. 22, we read, "Thou deliveredst unto me two talents; behold, I have gained two other talents besides them." We still use 'moreover' in a similar way. — 196.

As whom the fables name of monstrous size,
Titanian or earth-born, that warred on Jove,
Briareos or Typhon, whom the den
By ancient Tarsus held; or that sea-beast
Leviathan, which God of all his works
Created hugest that swim the ocean-stream:
Him, haply, slumbering on the Norway foam,
The pilot of some small night-foundered skiff

Rood (Dutch *roede*, a measure of ten feet in land-surveying. *Wedgwood*). Often used in Old Eng. for *rod*. But square measure seems better here than long; as in *Æneid*, VI. 596, the earth-born giant, Tityos, extends over nine *jugera* (a *jugerum* being about five eighths of an acre). — 197. **Fables**, Greek myths? — 198. **Titanian** ('genus antiquum Terræ, Titania pubes,' the ancient race of earth, Titanian offspring, *Æneid*, VI. 580). The Titans were sons of Uranus (heaven) and Gaia (earth). They deposed Uranus, but were cast out of Olympus by Zeus (Jove). — 199. **Briareos** (the strong one, the mighty), quadrisyl. as the long *o* requires, though the old poets, for the sake of the metre, shortened *reos* to one syl. Says Keightley, "Milton makes a mistake as to Briareos, who was one of the hundred-handed (not of the Titans) and helped the gods." But Milton follows the account in Virgil (*Æneid*, X. 567, 568), pretty good authority, who says expressly that Ægæon, the hundred-handed, fifty-mouthed (identified by Homer with Briareos), fought against Jove. His brothers were Gyges and Cottus, each hundred-handed and fifty-headed. Hesiod makes them all sons of Uranus and Gaia, like the twelve Titans. **Typhon** (smoking), same as Typhoeus, youngest son of Gaia, located by Pindar and Æschylus in Cilicia. Briareos and Typhon we may regard as personifications of volcanic forces. Virgil calls the sun Titan, and the stars Titanian. — 201. **Leviathan.** This beast in Ps. civ. 26, seems to be some sea monster of the whale kind. In Job xli. it is much like the crocodile, though the description does not wholly suit. Perhaps Milton conceived of a monster like some whose gigantic remains are the wonder of geologists. — 202. **Hugest.** The movement in the rhythm of this line is happily analogous to that of the monster described? **Ocean-stream** (the Homeric *Ὠκεανός ποταμός*, okeanos potamos, which was supposed to encircle all the lands of the earth. Hazlitt thinks that in Milton's imagination the monster seemed so vast that the ocean dwindled to a stream!) — 203. **Him.** etc. Olaus Magnus (1490–1568), a Swede who wrote a Latin 'History of the Northern Nations,' has much to say of anchoring on whales, kindling fires on them, etc. So in the first voyage of Sindbad in *The Arabian Nights!* See Ariosto's *Orl. Fu.* VI. 37. — 204. **Pilot** (Low Ger. *peilen*, to sound, measure; Du. *loot*, plummet; hence the thrower of the lead). Keightley suggests that it may be from *πειρατὴς*, a pirate! **Night-foundered** (Fr. *fondre*, to sink; to founder is to be filled with water and sink as a ship). sunk into darkness. This

Deeming some island, oft, as seamen tell,
With fixèd anchor in his scaly rind,
Moors by his side under the lee, while night
Invests the sea, and wishèd morn delays.
So stretched out huge in length the arch-fiend lay,
Chained on the burning lake; nor ever thence
Had risen or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others; and, enraged, might see
How all his malice served but to bring forth
Infinite goodness, grace, and mercy, shown
On man by him seduced, but on himself
Treble confusion, wrath, and vengeance poured.
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames,
Driven backward, slope their pointing spires, and, rolled

beautifully poetic epithet (used also in *Comus*, 483) is censured as improper by some of the prosy critics. They talk of 'foundered horses,' and ships 'springing a leak'! **Skiff.** Kind of craft? — 206. **Scaly,** incrusted. "Bentley justly observes that whales have no scales"! *Keightley.* Poets fare hard at the hands of ichthyologists and learned Dundrearies. Olaus (see l. 203) says the whale 'has on his hide a surface like the gravel on the sea-shore.' — 207. **Under the lee** (A. S. *hlêo,* shelter), under the shelter of the shore, on the side sheltered from the wind. Yet half the critics make it the other side, and censure Milton for 'affectation' or 'impropriety' in the use of nautical terms! — 208. **Invests** (Lat. *vestis;* Sans. *vas;* Gr. *Feσθης,* garment), robes. In *Par. Lost,* III. 10, 11, *light* invests, 'as with a mantle,' the world of waters. So IV. 609. **Wished.** With transitive verbs we use the preposition more than the Elizabethan writers did. Abbott's *Shakes. Gram.* 200. — 209. This line analogous to what it describes? — 210. **Chained.** "Servile adherence to the letter of Scripture." *Keightley.* See 2 Pet. ii. 4; Jude 6; Rev. xx. 1; *Par. Lost,* I. 48, II. 169, IV. 965. Is the conception incongruous? What are *symbolized* by chains? Remorse? fear? shame? — 211–213. Satan must be free, for the reasons so concisely and sublimely stated. — 219. **On man.** Why *on* rather than *to?* — 220. Rom. ii. 5, 'Treasurest up unto thyself wrath against the day of wrath.' — 221. **Pool.** Etymology of the word? Milton several times calls the Sea of Azof a pool; also the Dead Sea. — 223. **Spires** (Gr. *σπεῖρα,* Lat.

In billows, leave i' the midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air
That felt unusual weight, till on dry land
He lights; if it were land that ever burned
With solid, as the lake with liquid fire,
And such appeared in hue, as when the force
Of subterranean wind transports a hill
Torn from Pelorus, or the shattered side
Of thundering Ætna, whose combustible
And fuelled entrails, thence conceiving fire,
Sublimed with mineral fury, aid the winds,
And leave a singèd bottom all involved
With stench and smoke. Such resting found the sole
Of unblest feet. Him followed his next mate,

spira, a coil, or spire, any body that shoots out taperingly to a point). — 227. **Felt unusual weight.** Thyer quotes *Faerie Queene*, I. XI. 18, where the air is almost 'too feeble' to 'bear so great a weight' as the Old Dragon flying.— 230. **Hue.** What hue? — 231. **Wind** in this line, *winds* in l. 235; because in the latter verse the winds rush in from every side and are 'aided' [increased]; in the former the wind is single. — **Pelorus.** The N. E. cape of Sicily, now Cape Faro, not far from Ætna, and the place where, according to Ovid, the right hand of Typhon (or Typhoeus) is buried. The Clar. Press ed. cites approvingly Keightley's assertion that there is no 'account of Pelorus being affected by earthquakes or by the eruptions of Ætna'! They forget their Virgil. "These places, once convulsed with violence and with vast ruin, leaped apart, the sea came violently between them, and severed the Italian from the Sicilian shore." See *Æneid*, III. 411, 414, 416, etc. The strait is now about a mile and a half wide. — 233. **Thundering Ætna.** *Tonat Ætna*, Ætna thunders, says Virgil. See the passage, *Æneid*, III. 571 to 578. — 234. **Fuelled** (Gr. πῦρ; A. S. *fyr;* Ger. *feuer;* Fr. *feu*, fire; Lat. *focus*, fireplace; Low Lat. *focale;* Nor. Fr. *fuayl*, fuel), supplied with fuel. **Thence.** Whence? **Conceiving fire,** 'catching fire' (as in Lat. *concipĕre ignem*). — 235. **Sublimed** (Lat. *sublimis*, lifted, high; to sublime is to bring by heat into a state of vapor and condense again by cold), forced aloft (or, perhaps, reduced by sublimation to a powder, as flowers of sulphur). — 236. **Involved with.** Shakes. uses *with* for *in* (Sonnet XXIII.). The meaning of the two expressions is slightly different: *with* implies a more confused mixture of solids with gases; *in*, an enveloping of solids by gases. Which better suits Milton's idea? — 238. **Unblest feet.** Ignoring Milton's purpose to assemble the rebel army on this burning soil, Ruskin says (and the Clar.

Both glorying to have scaped the Stygian flood
As gods, and by their own recovered strength,
Not by the sufferance of supernal power.
"Is this the region, this the soil, the clime,"
Said then the lost archangel, "this the seat
That we must change for heaven?—this mournful gloom
For that celestial light? Be it so! since he
Who now is sovran can dispose and bid
What shall be right: farthest from him is best,

Press ed. quotes it without comment) as follows: "All this [lines 228 to 238] is far too detailed, and deals too much with externals; we feel rather the form of the fire-waves than their fury; we walk upon them too securely, and the fuel, sublimation, smoke, and singeing, seem to me images of only partial combustion; they vary and extend the conception, but they lower the thermometer . . . fail of making us thoroughly unendurably hot. The essence of fire is not there. Now hear Dante" (the italics are Ruskin's) —

> "Feriami 'l Sole in su l'omero destro
> Che già, raggiando, tutto l'Occidente
> *Mutava in bianco aspetto di cilestro:*
> *Ed io facea con l'ombra più rovente*
> *Parer la fiamma.*" — *Purg.* XXVI. 4–8.

[On the right shoulder smote me now the sun, that, raying out, changed all the West from azure aspect into white, and with my shadow I made the flame appear more red.] Ruskin continues: "This is a slight touch; he has not gone to Ætna nor Pelorus for fuel; but we shall not soon recover from it,—he has taken our breath away and leaves us gasping. No smoke or cinders there. Pure, white, hurtling, formless flame; very fire-crystal, we cannot make spires nor waves of it, nor divide it, nor walk on it; there is no question about singeing soles of feet. It is lambent annihilation." (Ruskin's *Mod. Painters*, Part III. 2, 3.) Whatever may be thought of Ruskin's extraordinary interpretation of Dante, it is not clear that he understands Milton! As if degree of *hotness* were the thing that Milton should have aimed to depict! (Milton seems to have had the passage from Dante in mind in *Par. Lost*, XI. 205–6.) — 239. **Stygian.** The Styx (hate) being a river of hell, *Stygian* is *infernal.* — 240. **Sufferance.** So Ajax (in *Odyssey*, IV. 503) declared that he would escape the great gulf of the sea in spite of the gods! — 244. **Change for heaven,** a Latinism for 'change heaven for,' 'change' being equivalent to 'receive in exchange' (like Lat. *mutare*). See Hor. *Odes*, I. XVII. 1; III. I. 47. — 246. **Sovran** (Lat. *supernus, superus*, above; *super*, over; Fr. *souverain;* Sp. *soberano;* It. *sovrano*, sovereign). — 247. **Farthest.** The Greeks had a proverb, "Far from Jupiter,

Whom reason hath equalled, force hath made supreme
Above his equals. Farewell, happy fields,
Where joy forever dwells! Hail, horrors! hail,
Infernal world! and thou, profoundest Hell,
Receive thy new possessor! one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free: the Almighty hath not built
Here for his envy; will not drive us hence:
Here we may reign secure, and, in my choice
To reign is worth ambition, though in hell:
Better to reign in hell, than serve in heaven!
But wherefore let we then our faithful friends,
The associates and copartners of our loss,
Lie thus astonished on the oblivious pool,

and from his thunder, too." — 248. **Reason.** Intellect? or the reason of things, the constitution or fitness of things? **Force hath.** Keightley suggests that Milton perhaps dictated *had*. Which is preferable? — 249, 250. What considerations or ingredients intensify the pathos here? — 253, 254, etc. So Horace's "Coelum non animum mutant, qui trans mare currunt," They change sky, not mind, who run across the sea; and Shakes. says, "There's nothing, either good or bad, but thinking makes it so." Faustus, in Marlowe's powerful tragedy, on being asked how he escaped from hell, exclaims: "Why, this is hell, nor am I out of it"; and still more terribly Satan exclaims (*Par. Lost*, IV. 75), "Which way I fly is hell, myself am hell!" See IV. 20–23. **Its own place.** Milton uses *its* but three times; the word was just coming into use, but was wholly avoided in King James's Bible, and occurs very rarely in Shakespeare. — 257. **All but less.** Supreme, except that I am less? Newton proposed to read *albeit*. — 258. **Whom thunder,** etc. "There is a fine scorn in this phrase." *Ross.* — 260. **For his envy.** A grim mirth! — 262, 263. The energy of these lines is superhuman. They voice the inmost soul of Satan, and strikingly contrast it with the spirit of Achilles (in *Odys.* XI. 489, etc.), who would rather be a slave to the poorest hind on earth than reign monarch of the dead! Similar is the sentiment of Prometheus in Æschy. *Prom.* V. 1002. — 265. So 'co-mates and brothers in exile' in Shakes. *As You Like It.* — 266. **Astonished** (Lat. *attonāre*, to thunderstrike; *tonitru*, thun-

And call them not to share with us their part
In this unhappy mansion, or once more
With rallied arms to try what may be yet
Regained in heaven, or what more lost in hell?" .
So Satan spake, and him Beëlzebub
Thus answered: "Leader of those armies bright
Which, but the Omnipotent, none could have foiled,
If once they hear that voice — their liveliest pledge
Of hope in fears and dangers, heard so oft
In worst extremes, and on the perilous edge
Of battle when it raged, in all assaults
Their surest signal — they will soon resume
New courage and revive, though now they lie
Grovelling and prostrate on yon lake of fire,
As we erewhile, astounded and amazed;
No wonder, fallen such a pernicious highth!"
He scarce had ceased, when the superior fiend
Was moving toward the shore; his ponderous shield
Ethereal temper, massy, large, and round,
Behind him cast. The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesolè
Or in Valdarno, to descry new lands,

der; Fr. *étonner*, akin to A. S. *dync*, Icel. *dyn*, thunder, and to *stunian*, to stun?), thunderstruck, bewildered, confounded. **Oblivious**, causing oblivion, stupefying. — 267. **Share.** As colonists shared lands? — 268. **Mansion** (*manēre*, to remain), abiding-place. — 276. **And on** = and especially on. A classic usage. **Edge** (A. S. *ecge;* Gr. ἀκή; Lat. *acies*, edge, line of battle), the fore-front. Others define it *crisis*. Your preference? — 281. **Erewhile** (*ere*, afore; *while*, time), aforetime. **Astounded**, same force as *astonished*, l. 266. — 282. **Fallen**, i. e. fallen from. **Pernicious** (Lat. *per*, thoroughly; *necāre*, to kill; *nex*, violent death), destructive. — 285. **Temper.** Syntax? — 286. **Circumference.** Metonymy? or synecdoche? — 287. **Moon**, i. e. as it appears magnified? — 288. **Artist**, one skilled in an art in which science and taste are preëminent? **Tuscan.** Story of Galileo and his telescope? Milton's visit to him? — 289. **Fesolè** (Lat. *Faesulae;* It. *Fiesole*, the hill above Florence). — 290. **Valdarno** (It. *val*, valley; *d'Arno*, of the river Arno). Location?

Rivers, or mountains, in her spotty globe.
His spear — to equal which the tallest pine,
Hewn on Norwegian hills, to be the mast
On some great ammiral, were but a wand —
He walked with, to support uneasy steps
Over the burning marle, not like those steps
On heaven's azure; and the torrid clime
Smote on him sore besides, vaulted with fire.
Nathless he so endured, till on the beach
Of that inflamèd sea he stood, and called
His legions, angel forms, who lay entranced
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where the Etrurian shades
High over-arched imbower; or scattered sedge
Afloat, when with fierce winds Orion armed
Hath vexed the Red Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,

292. **To equal which** = in comparison with which. Write out the proportion: As a wand to the tallest pine, so — ? **Pine.** 'The dark Norway pine' is famous in poetry. — 294. **Ammiral** (Ar. *amir*, or *emir*, lord; *al*, the; Ital. *ammiraglio*, flag-ship), principal vessel, any large ship. See *Odys.* IX. 322; so *Æneid*, III. 659, where the trunk of a pine steadies the steps of the Cyclops. — 296. **Marle**, soft clayey soil. Conceive this gigantic being sinking at every step in the fiery mire! — 297. **Azure.** "Having the visible heaven in his mind, he forgets that he had quite a different idea of the ground of heaven." *Keightley.* Not so; there is such a thing as poetry. Besides, the angelic step was light: "High above the ground their march was, and the passive air upbore their nimble tread"! VI. 71–73. — 299. **Nathless** (A. S. *natheles*, *na*, not), none the less. Frequent in early English. — 302. **Strow** (Lat. *sterno*, *stravi*), strew. — 303. **Vallombrosa** (Lat. *vallis;* Ital. *valle*, vale; Lat. *umbra*, shade; Ital. *ombroso*, shady), the shady valley. Vallombrosa, in sight of Florence, though eighteen miles distant, visited by Milton in September, 1838. "The natural woods," says Wordsworth, "are deciduous, and spread to a great extent." See *Æneid*, VI. 309 — souls 'as numerous as the leaves that fall in the first chill of autumn.' — 304. **Sedge**, sea-weed. The Hebrew name of the Red Sea means 'sea of sedge.' — 305. **Orion**, a mighty Bœotian hunter, who at death became a constellation. Storms attended its rising and setting. **Armed**, with sword and club. Euripides calls him ξιφήρης, *xiphērēs*, armed with sword; Virgil speaks of him as *armatum auro*, armed with gold, and *nimbosus*, stormy. — 307. **Busiris.** Pharaoh being a mere title like Czar, Mil-

While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcasses
And broken chariot-wheels. So thick bestrown,
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He called so loud that all the hollow deep
Of hell resounded : — "Princes, Potentates,
Warriors, the flower of heaven, once yours, now lost,
If such astonishment as this can seize
Eternal spirits! Or have ye chosen this place
After the toil of battle to repose
Your wearied virtue, for the ease you find
To slumber here, as in the vales of heaven?
Or in this abject posture have ye sworn
To adore the conqueror, who now beholds
Cherub and seraph rolling in the flood
With scattered arms and ensigns, till anon
His swift pursuers from heaven-gates discern
The advantage, and, descending, tread us down
Thus drooping, or with linkèd thunderbolts
Transfix us to the bottom of this gulf? —
Awake, arise, or be forever fallen!"

ton follows Raleigh in singling out Busiris as the oppressor of the Israelites, a cruel Egyptian king slain by Hercules. See Exod. xiv. **Memphian.** Memphis, out of whose ruins Cairo was built, was one of the oldest and largest cities. **Chivalry,** cavalry. Ital. *cavalleria ;* Fr. *chevalerie ;* fr. Fr. *cheval,* horse ; Lat. *caballus,* nag. — 308. **Perfidious.** How so? — 309. **Sojourners.** Why so called? **Goshen.** Which part of Egypt? Gen. xlvii. 1. **Beheld.** Exod. xiv. 30, 31. — 312. **Abject** (Lat. *abjecti*, cast down, prostrated). — 313. **Amazement,** utter bewilderment, stupor. **Of.** Meaning? — 315. **Princes,** etc. In this wonderfully sublime speech, three degrees of rank are recognized, princes, potentates, and warriors. — 317. **Astonishment,** the utter confusion or insensibility of one thunderstruck. — 320. **Virtue** (Lat. *virtus*, manliness), valor, strength. **For,** on account of. — 325. **Anon** (A. S. *on*, in; *an*, one), *in one* moment, soon. — 328. **Linked.** 'Like chain shot'? *Linked thunderbolts* = 'chain lightning'? — 330. The intensity and sublimity of this appeal are hardly equalled in literature. Point out its constituent quali-

They heard, and were abashed, and up they sprung
Upon the wing; as when men, wont to watch,
On duty sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel;
Yet to their general's voice they soon obeyed,
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day,
Waved round the coast, up called a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darkened all the land of Nile;
So numberless were those bad angels seen
Hovering on wing under the cope of hell,
'Twixt upper, nether, and surrounding fires;
Till, as a signal given, the uplifted spear
Of their great sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain;
A multitude like which the populous North

ties. — 335. **Nor . . . not.** As often in Latin two negatives make an emphatic positive. — 337. **To . . . obeyed.** *To* is thus used with *obey* in Rom. vi. 16. — 338. **Potent rod.** Exod. iv. 2, 17; viii. 5; x. 12–15, etc. — 339. **Amram's son.** Exod. vi. 20. — 340. **Pitchy.** Sense? Dark as pitch or tar? — 341. **Warping** (A. S. *wearpian*, to cast, turn, twist, wind). Working themselves forward like successive waves? Webster, quoting this passage, defines the word *warp*, 'To fly with a bending or waving motion; to turn and wave like a flock of birds or insects.' The word usually means to turn or be turned out of a straight line. Says Keightley, "Milton here uses this term of art improperly." Keightley's mistake is in supposing that Milton uses 'warping' in the rare technical sense which the word bears in navigation, a sense never found in Shakes. nor Milton. — 343. **Darkened.** "The land was darkened." Exod. x. 15. — 345. **Cope.** Same root as *cap*? — 347. **Till, as a signal,** etc. "A falconer recalling his hawk by waving the lure seems to have been in the poet's mind," remarks Keightley. More likely he thought of Joshua's outstretched spear near Ai? Josh. viii. 18, 19, 26. — 350. **Brimstone.** Color and nature of this soil? — 351. Note the threefold imagery used to picture these angels on the lake, in the air, and on the plain! **Popu-**

Poured never from her frozen loins to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the south, and spread
Beneath Gibraltar to the Libyan sands.
Forthwith from every squadron and each band
The heads and leaders thither haste where stood
Their great commander; godlike shapes, and forms
Excelling human; princely dignities;
And powers that erst in heaven sat on thrones,
Though of their names in heavenly records now
Be no memorial, blotted out and rased
By their rebellion from the books of life.
Nor had they yet among the sons of Eve
Got them new names; till, wandering o'er the earth,
Through God's high sufferance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted to forsake
God their Creator, and the invisible
Glory of him that made them to transform
Oft to the image of a brute, adorned
With gay religions full of pomp and gold,

lous North, what Sir William Temple calls 'the northern hive,' whence Goths, Franks, and Vandals came swarming. — 353. **Rhene** (Lat. *Rhenus*, Rhine). So Spenser, *Faerie Queene*, IV. xi. 21. **Danaw** (Ger. *Donau*, Danube). — 355. **Beneath** (like Lat. *infra*), south of. In 429 A. D. the Vandals pushed their conquests into Africa? **Libyan.** African. — 356. **Squadron** (Lat. *quatuor*, four; *quadra*, square; Fr. *escadron*. Note that our military terms are almost all from the French). Same as 'squared regiment,' l. 758? — 360. **Erst.** Etymology? — 361. **Though of their names**, etc. In Ps. ix. 5, 6, we read, "Thou hast put out their name forever and ever. . . . Their memorial is perished with them." In Rev. xx. 12, "And the books were opened. And another book was opened, which is the book of life." See Rev. iii. 5. There is a peculiar solemnity in the Miltonic idea that these names shall nevermore be pronounced in heaven! See *Par. Lost*, V. 559, 560. — 365. **New names.** The Christian Fathers believed that the heathen gods were devils in disguise. Milton gives this belief 'an ingenious poetic turn,' says Masson. "In the course of ages . . . they got them new names." "It is by these names that they must, though by anticipation, be called in the poem." — 369, 370. **Invisible glory.** See the eloquent statement in Rom. i. 23; also Ps. cvi. 20;

And devils to adore for deities:
Then were they known to men by various names
And various idols through the heathen world.
Say, Muse, their names then known, who first, who last,
Roused from the slumber on that fiery couch,
At their great emperor's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof.
The chief were those, who, from the pit of hell
Roaming to seek their prey on earth, durst fix
Their seats, long after, next the seat of God,
Their altars by his altar, gods adored
Among the nations round; and durst abide
Jehovah thundering out of Sion, throned
Between the cherubim; yea, often placed
Within his sanctuary itself their shrines,
Abominations; and with cursed things
His holy rites and solemn feasts profaned,
And with their darkness durst affront his light.
First Moloch, horrid king, besmeared with blood

Exod. xxxii. — 372. **Religions** (Lat. *religiones*), religious rites. — 373. **Devils.** See Levit. xvii. 7; Deut. xxx. 17; Ps. cvi. 37; also, especially, 1 Cor. x. 20. See *Hymn on the Nativity*, st. 19–25. — 375. **Idols** (Gr. εἴδωλα, idōla, images). — 376. **Then.** When? **Who first, who last.** So in the *Iliad*, V. 703, "Whom first, whom last did Hector lay low?" So *Æneid*, XI. 664. — 378. **Emperor.** Other names and titles of Satan in this book? — 382. **Roaming**, etc. 'As a roaring lion, walketh about,' etc., 1 Peter v. 8. — 384. **Their altars.** So Manasseh built them, 2 Chron. xxxiii. 4–7. See, too, Ezekiel xliii. 8. — 387. **Between the cherubim.** "This is incorrect. The throne is . . . borne *by* the cherubim." So says Keightley, who adds that Milton was led into error by the Eng. translation of Ps. lxxx. 1, etc., "where *between* is inserted." Keightley confounds that throne, which is called the 'mercy-seat,' with the flying throne seen by Ezekiel 'in the land of the Chaldeans by the river Chebar'? See Ezekiel i. 26; Exod. xxv. 22, xxxvii. 7; 1 Kings vi. 27, viii. 6; *Par. Lost*, XII. 253, 254; also XI. 2, where 'mercy-seat above' is God's throne in *heaven*. — 389. **Abominations**, 'abominations in the house called by my name,' Jer. vii. 30; Ezek. vii. 20. — 391. **Affront**, confront, face, insult (Lat. *frons*, forehead; Fr. *affronter*; It. *affrontare*). So repeatedly in Shakes.: as, 'that he may . . . affront Ophelia,' *Hamlet*, III. i. 30, 31. — 392. **Moloch** (Heb. *Molech*, king).

Of human sacrifice, and parents' tears
Though, for the noise of drums and timbrels loud,
Their children's cries unheard, that passed through fire
To his grim idol. Him the Ammonite
Worshipped in Rabba and her watery plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighborhood, the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill, and made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of hell.

He personifies destructive fire? See the allusions to the horrible sacrifices to him in Lev. xviii. 21; Jer. xxxii. 35; Ps. cvi. 37, 38. — 395. **Passed through fire.** "They kindled it [the hollow brass image of Moloch] with fire, and the priest took the babe and put it into the hands of Molech, and the babe gave up the ghost. And why was it called Tophet and Hinnom? Because they used to make a noise with drums (*tophim*), that the father might not hear the cry of his child and have pity on him. [*Tophet* is otherwise rendered, 'place to be spit on,' or 'place of burning.'] Hinnom, because the babe wailed (*menahem*)." *Kimchi.* **Gehenna,** valley of Hinnom, the deep narrow glen south of Jerusalem. — 397. **Rabba,** on the river Jabbok, was the capital city of the Ammonites, called 'city of waters' in 2 Sam. xii. 27. Moab was the settled and civilized half of the nation of Lot, and Ammon formed its predatory and Bedouin section. Smith's *Bib. Dict.* Down to about the middle of the second century B. C., the Ammonites are in close alliance with the Moabites. This alliance, and their nomadic character, abundantly acquit the poet of any 'slip of memory' in confusing the territory of the Ammonites with that of the Moabites or Amorites. (Ben-Ammi was son of Lot by his younger daughter, as Moab was by the elder.) — 398. **Argob** and **Basan,** districts lying easterly from the Sea of Galilee and the Jordan. — 399. **Arnon,** a small stream running west into the Dead Sea. See map of Palestine. — 400. **Neighborhood.** Nearness to what? **Wisest heart.** Hypallage? — 401. **Led by fraud.** Explained, 1 Kings xi. 3, 4, 7, etc. — 403. **Opprobrious hill.** In 2 Kings xxiii. 13 it is called *Mount of Corruption,* or *Mount of Destruction,* or *of a Snare.* Keightley says, "We know not what led Milton to use the term 'opprobrious.'" Dr. Smith (*Bib. Dict.*) says, "The most southern portion of the Mt. of Olives is that usually known as the Mount of Offence. . . . The title was bestowed on the supposition that it is the Mt. of Corruption on which Solomon erected the high places for the gods of his foreign

Next, Chemos, the obscene dread of Moab's sons,
From Aroer to Nebo and the wild
Of southmost Abarim; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma clad with vines,
And Elealè to the Asphaltic pool;
Peor his other name, when he enticed
Israel in Sittim, on their march from Nile,
To do him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarged
Even to that hill of scandal, by the grove
Of Moloch homicide, lust hard by hate,
Till good Josiah drove them thence to hell.
With these came they, who, from the bordering flood
Of old Euphrates to the brook that parts

wives." **Grove.** In the old heathen religions groves play a prominent part. Pliny tells us that the first temples were trees. But the word rendered 'grove' may have designated the emblematic carved 'pillar' in the worship of some of these gods. — 406. **Chemos,** deity of the Moabites, often identified with the obscene Greek god Priapus, but sometimes with Adonis, Pluto, Mars, Saturn, Bacchus, etc. See Num. xxi. 29; Jer. xlviii. 13; 1 Kings xi. 7; 2 Kings xxiii. 13. He is called god of the Ammonites in Judges xi. 24. — 407–11. **Aroer,** on the river Arnon. **Nebo** (or *Pisgah?*), part of the mountain range called **Abarim** (opposite Jericho). **Hesebon** (Heshbon), **Sibma, Elealè,** easterly from Abarim. **Horonaim,** site unknown, but near by. **Seon** (*Sihon*), king of the Amorites, had driven the Moabites south of the Arnon before the Israelites reached the promised land. See a map showing Abarim, Nebo, Heshbon, etc., mentioned in Num. xxi. Isa. xv., Jer. xlviii., etc. **Asphaltic pool** (*Lacus Asphaltites*), the Dead Sea, abounding with asphaltus or bitumen. — 413. **Sittim** (Heb. *Abel-Hasshittim*, meadow of acacias), in the land of Moab. — 414. **Do . . . rites** (Gr. ἱερὰ ῥέζειν, hiera rezein; Lat. *facĕre sacra*). **Woe.** Twenty-four thousand deaths. Num. xxv. 9. — 415. **Orgies** (Gr. ἔργον, ergon, work; or, better, ὀργή, orge, violent passion), bacchanalian rites, licentious or drunken transports. — 416–17. **Hill,** the 'opprobrious hill,' l. 403. **Lust hard by hate.** Never was weightier moral condensed into four words. — 418. **Josiah drove,** etc. How he did it, is shown in 2 Kings xxiii.; 2 Chron. xxxiv. Reigned B. C. 641–672? — 419–20. **Bordering flood,** the eastern boundary of the Promised Land. "To thy seed have I given this land from the river of Egypt unto the great river, the river Euphrates." Gen. xv. 18. **Old.** Mentioned as early as Gen. ii. 14. **Brook.** Besor, perhaps, 1 Sam. xxx. 9; or the *Wady-El-Arish*, the ancient

Egypt from Syrian ground, had general names
Of Baälim and Ashtaroth, those male,
These feminine: for spirits, when they please,
Can either sex assume, or both; so soft
And uncompounded is their essence pure,
Not tied or manacled with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but, in what shape they choose,
Dilated or condensed, bright or obscure,
Can execute their aery purposes,
And works of love or enmity fulfil.
For those the race of Israel oft forsook
Their Living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods; for which their heads, as low
Bowed down in battle, sunk before the spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phœnicians called
Astarte, queen of heaven, with crescent horns;
To whose bright image nightly by the moon
Sidonian virgins paid their vows and songs;
In Sion also not unsung, where stood

Rhinocolura? — 422. **Baälim** (Heb. *Baal*, master, the supreme *male* deity of the Canaanites and Phœnicians, often supposed to be the sun-god. Plu. *Baalim*). Judges ii. 11, 13. **Ashtaroth.** The chief *female* divinity of the same nations, was often regarded as the moon-goddess. (Smith's *Bib. Dict.;* Max Müller's *Science of Religion;* Keightley's *Pneumatology.*) — 423. **Spirits**, etc. See Psellus, *On the Operations of Spirits* (1615); Burton's *Anat. of Melancholy* (1621); Wier's *De Praestigiis Daemonum* (1563). Pope follows Milton, *Rape of the Lock*, 70. "There is a natural proper shape for each spirit, but at its own will, or at the will of the Almighty who controls its substance, this may be entirely changed." *Himes.* This power of transformation becomes important in the poem, and, as Addison remarks, is introduced with great judgment and forethought. — 431. **Living Strength.** "The strength of Israel will not lie." 1 Sam. xv. 29. — 435. **Bestial**, brutish in form or spirit. — 436. **Bowed down**, etc. As stated in Judges ii. 12, 14; 2 Chron. xxx. 7; Ps. cvi. 19-42. — 437. **In troop**, in company. The moon-goddess, Ashtoreth, Astarte of the Phœnicians, came with Ashtaroth, the starry host of heaven. — 438. **Astoreth.** "Solomon

Her temple on the offensive mountain, built
By that uxorious king whose heart, though large,
Beguiled by fair idolatresses, fell
To idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded : the love-tale
Infected Sion's daughters with like heat,
Whose wanton passions in the sacred porch
Ezekiel saw, when, by the vision led,
His eye surveyed the dark idolatries
Of alienated Judah. Next came one
Who mourned in earnest, when the captive ark
Maimed his brute image, head and hands lopt off,
In his own temple, on the grunsel edge,
Where he fell flat and shamed his worshipers :
Dagon his name, sea-monster, upward man
And downward fish ; yet had his temple high
Reared in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds.

went after Ashtoreth." 1 Kings xi. 5. — 443. **Offensive mountain.** See ll. 403, 416. — 444. **Large.** "God gave Solomon largeness of heart." 1 Kings iv. 29. Meaning of 'largeness' here? — 446. **Idols.** "His wives turned his heart after other gods." 1 Kings xi. 4. **Thammuz.** 'Women weeping for Tammuz.' Ezek. viii. 14. Identified by St. Jerome with Adonis, slain by a boar in Lebanon. Lucian tells of the red soil yearly tingeing the river water. See Ov., *Met.* X. 726, etc. — 455. **Ezekiel saw.** Ezek. viii. 14. — 458. **In earnest.** By contrast to what *pretended* sorrow? **Ark.** "Dagon was fallen upon his face before the ark of the Lord, and the head of Dagon and both the palms of his hands were cut off." 1 Sam. v. 4. Other particulars of this? — 460. **Grunsel** (ground; sill, Lat. *solum;* Fr. *seuil*), groundsill, threshold. — 462. **Dagon**, god of the Philistines. The fish-like form, emblem of fruitfulness, was appropriately adopted by a maritime people. (*Dagon* = little fish?) — 464-6. **Azotus**, Ashdod, Esdud. **Ascalon**, Ashkelon. **Accaron**,

Him followed Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold:
A leper once he lost, and gained a king,
Ahaz, his sottish conqueror, whom he drew
God's altar to disparage and displace
For one of Syrian mode, whereon to burn
His odious offerings, and adore the gods
Whom he had vanquished. After these appeared
A crew who, under names of old renown,
Osiris, Isis, Orus, and their train,
With monstrous shapes and sorceries abused
Fanatic Egypt and her priests to seek
Their wandering gods disguised in brutish forms
Rather than human. Nor did Israel scape
The infection, when their borrowed gold composed
The calf in Oreb; and the rebel king
Doubled that sin in Bethel and in Dan,
Likening his Maker to the grazèd ox —
Jehovah, who in one night, when he passed
From Egypt marching, equalled with one stroke

Ekron, Akir. See the map for these five chief cities. 1 Sam. vi. 17. — 467. **Rimmon**, a sun-god worshipped by the Syrians of Damascus. Only once mentioned in the Bible? 2 Kings v. 18. (From Hebrew *rimmon*, pomegranate, sacred to Venus, and emblem of fruitfulness? or fr. *rum*, high, 'the high one'?) 468. **Damascus.** Situation? beauty? importance? — 469. **Abana and Pharphar.** In 2 Kings v. 12, we see the pride these rivers inspired. **Lucid.** "The word here gives all the sparkling effect of the most perfect landscape." *Hazlitt.* — 471. **Leper**, Naaman. **King**, Ahaz. See 2 Kings v., xvi.; 2 Chron. xxviii. 23. — 477. **Crew.** Disparagement intended? — 478. **Osiris**, a 'Manifestor of Goodness and Truth,' — often identified with Apis, who was the living emblem of Osiris, — was worshipped under the form of a bull; **Isis**, his sister and wife, the female form of Osiris, portrayed as a woman with a cow's horns; **Orus**, or Horus, god of silence, son of the two former, has a human form with a hawk's head. — 479. **Sorceries.** Allusion to Pharaoh's magicians? — 481. **Wandering** The Greek tradition told how the gods in the war with the giants fled to Egypt and hid under the form of beasts. — 483. **Borrowed**, as stated in Exod. xii. 35. — 484–5. **Calf.** "They made a calf in Horeb," etc.

Both her first-born and all her bleating gods.
Belial came last; than whom a spirit more lewd
Fell not from Heaven, or more gross to love
Vice for itself. To him no temple stood
Or altar smoked: yet who more oft than he
In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who filled
With lust and violence the house of God?
In courts and palaces he also reigns,
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage; and, when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.
Witness the streets of Sodom, and that night
In Gibeah, when the hospitable door
Exposed a matron, to avoid worse rape.
These were the prime in order and in might:
The rest were long to tell; though far renowned
The Ionian Gods — of Javan's issue held

Ps. cvi. 19, 20; Exod. xii. 35; xxxii. 4. **Rebel**, Jeroboam. **Bethel**, **Dan.** See map. — 488. **Marching.** Stated in Exod. xii. 31, 42; Ps. lxviii. 7. — 489. **Bleating**, like *Ammon*, a ram, or Mendes, a goat. The word includes *lowing*, as in II. 494. Exod. xii. 29; Num. xxxiii. 4. — 490. **Belial** (worthlessness, recklessness, lawlessness. Milton makes it a proper noun, as in 2 Cor. vi. 15). **Than**, a preposition here as in Shakespeare, Swift, the Common Version of the Bible, Prov. xxvii. 3, etc. — 495. **Eli's sons.** 1 Sam. ii. 12. — 501–2. **Sons of Belial**, a Scriptural expression, as in Judges xix. 22; 1 Sam. ii. 12. **Flown**, flowed, overflowed, flooded, flushed. Shakes. used 'flown' for flowed, and Spenser 'overflown' for overflowed. Note that of these 'prime' gods of the Semitic nations, Moloch comes first, Belial last. Any special fitness in this? Observe their speeches in Book II. — 503–4. **Sodom.** Gen. xix. 8, 9; Judges xix. 25. Macaulay suspects that Milton was thinking of the fast young men of London when he wrote of the 'sons of Belial.' *Hist. of Eng.* I. p. 360. — 507. **Long to tell.** The Greek writers, as also Lucretius, Ovid, Cicero, Dante, Boccaccio, Spenser, Drayton, Byron, etc., use this expression or its exact equivalent. — 508–9. **Ionian** (the Ionēs were one of the chief original races of Greece), Grecian. **Of** (i. e. *by*) **Javan's issue held** (i. e. held *to be*) **gods.** Javan, grandson of Noah and fourth son of Japhet. **Later.** Because our 'heaven and earth' were created after the

Gods, yet confessed later than Heaven and Earth,
Their boasted parents; — Titan, Heaven's first-born,
With his enormous brood, and birthright seized
By younger Saturn; he from mightier Jove,
His own and Rhea's son, like measure found;
So Jove usurping reigned. These, first in Crete
And Ida known, thence on the snowy top
Of cold Olympus ruled the middle air,
Their highest heaven; or on the Delphian cliff,
Or in Dodona, and through all the bounds
Of Doric land; or who with Saturn old
Fled over Adria to the Hesperian fields,

expulsion of the Semitic gods. Deut. xxxii. 17. — 510. **Titan.** This was Oceănus, eldest of the twelve Titans, and by his birth entitled to succeed his father, Urănus, on the throne? He is called 'Titan' *par excellence* by Lactantius and by Milton, just as 'the mightiest Julius' is especially styled 'Cæsar.' Homer calls him 'parent of gods'; Virgil, 'father of Nature' (*rerum*). Besides all the river-gods and water-nymphs, other progeny, an 'enormous brood,' are his children. It was natural that with Heaven and Earth the all-producing Ocean should be mentioned. — 512. **Saturn**, Cronos, Time. (Lat. *satur*, satisfied; *Saturnus*, the self-sufficient? Better, perhaps, fr. *serĕre*, *satum*, to sow?) Youngest of the Titans, Saturn was dethroned by his son Jupiter (or Jove). Lat. *Jupiter* = *Jovis*, i. e. *Diovis*, and *pater*, father; Gr. **Ζεύς**, Zeus, **πατήρ**, pater, father; Zeus-father, or Father-Zeus. — 513. **Rhea**, one of the Titans. See *Class. Dict.* — 514. **Crete**, Candia. **Ida**, a mountain near the centre of Crete. Here Jupiter was born and brought up in a cave. — 515. **Snowy top.** Homer calls Olympus 'snowy,' and 'very snowy.' — 516. **Olympus** (the fabled residence of the gods), a many-peaked colossal mountain, 9,700 feet high, on the left bank of the river Peneios in Thessaly. **Middle air.** Above this middle air are clouds, and above the clouds the æther. Other clouds below this 'middle air' shut out the summit from the view of mortals. See 'middle flight,' l. 14. — 517. **Delphian.** Delphi, the seat of the famous oracle of Apollo, was on a steep declivity of Parnassus. See *Class. Dict.* — 518. **Dodona**, the oldest oracle in Greece and sacred to Jupiter. — 519. **Doric land.** Greece, land of the Dorians, one of the great Hellenic races. — 520. **Fled.** "The Roman poets, who alone speak of this event, represent the flight of Saturn as solitary." *Keightley.* But is it so? The language of Virgil in regard to Saturn is very similar to that which he uses in regard to Æneas, and we know that the latter did not come to Italy alone. See the passages cited, *Æneid*, VIII. 319, etc.; *Ov. Fast.* I. 235, etc. **Adria**, the Adriatic. **Hesperian** (**ἕσπερος**, hesperus, *vesper*, evening, west-

And o'er the Celtic roamed the utmost isles.
All these and more came flocking; but with looks
Downcast and damp; yet such wherein appeared
Obscure some glimpse of joy to have found their chief
Not in despair, to have found themselves not lost
In loss itself; which on his countenance cast
Like doubtful hue. But he, his wonted pride
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently raised
Their fainting courage and dispelled their fears;
Then straight commands that, at the warlike sound
Of trumpets loud and clarions, be upreared
His mighty standard. That proud honor claimed
Azazel as his right, a cherub tall;
Who forthwith from the glittering staff unfurled
The imperial ensign; which, full high advanced,
Shone like a meteor streaming to the wind,
With gems and golden lustre rich emblazed,
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds:

ern), Italian, so called because west of Greece. — 521. **Celtic** fields or region, France (and perhaps Spain). **Isles**, British. **Utmost**, as in l. 74, farthest. 522. **More.** Scandinavian deities? Turanian? Indian? — 526. **Loss itself**, the extremity of loss, the loss of heaven? **Which.** Looks of mingled joy and despondency? — 528. **Recollecting**, re-collecting, collecting anew, recalling? — 529. **Gently.** Always found in Milton and Shakespeare in its usual sense. So is *courage* in the next line. — 532. **Clarion.** Differs how from trumpet? — 534. **Azazel**, 'brave in retreat,' or 'powerful against God.' Others define it 'a scape-goat,' as the word is rendered in Lev. xvi. 8, 10, 26. Which is most appropriate? Himes identifies Azazel as 'a sort of Æolus.' **Cherub**, because cherubs were *strong*. *Keightley.* — 536. **Advanced.** Carried or planted in the van (Fr. *avancer;* Lat. *ab, ante*). See shreds and traces of this passage in the peroration of Webster's great speech in reply to Hayne, which well illustrates how much the finest oratory may owe to the finest poetry. — 537. **Meteor.** Gray in his *Bard* uses this magnificent simile. — 538–9. **Emblazed**, blazoned, in flaming colors. (A. S. *blæse*, a torch.) A term of heraldry. As acts of zeal and love are 'emblazed' on the standards of good angels (*Par. Lost*, V. 592–4), so the brave though wicked deeds of the rebel angels (VI. 377, etc.) were inscribed on their banners, and these inscriptions are perhaps the 'trophies.' **Arms** are armorial bearings, colored devices indicating distinc-

At which the universal host up sent
A shout that tore hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air,
With orient colors waving: with them rose
A forest huge of spears; and thronging helms
Appeared, and serried shields in thick array
Of depth immeasurable. Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To highth of noblest temper heroes old
Arming to battle, and instead of rage
Deliberate valor breathed, firm, and unmoved
With dread of death to flight or foul retreat;
Nor wanting power to mitigate and swage
With solemn touches troubled thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds. Thus they,
Breathing united force with fixèd thought,

tion? — 542. **Shout.** Cowper thinks this far surpasses Homer's description of the shouts of Greeks and Trojans, *Il.* XIII., last lines. — 543. **Reign** (Lat. *regnum*, Fr. *règne*, realm, kingdom. So Chaucer and Spenser). *Par. Lost*, II. 890–916. — 546. **Orient** (Lat. *oriens*, rising; *oriri*, to rise). Hence 'rising,' as 'orient sun,' *Par. Lost*, V. 175; 'eastern,' as 'orient wave,' *Hymn on the Nativity*, 231; 'bright,' as in this line. *Browne.* **Orient colors**, the colors of the eastern sky at dawn? 'streakings of the morning light'? — 547. They rally to their respective 'colors.' Other poets talk of a 'crop' or 'field' of bristling swords or spears; Milton and Tasso of a 'forest' of spears. Now follows a description of a grand muster and review. — 548. **Serried** (Fr. *serré*, close-locked), compact, or, perhaps, locked together. They form in 'close column.' — 550. **Phalanx.** The famous Spartan array as at Mantinea? *Thucyd.* V. 70. — **Dorian**, grave; as the Lydian was soft, and the Phrygian sprightly. The Spartans were of Dorian descent. The whole army is consolidated into a corps. — 551. **Recorders.** "The figures of recorders are straight; the recorder hath a less bore and a greater, above and below." *Bacon.* — 554. **Breathed**, inspired. "Music feedeth that disposition which it findeth." *Bacon.* Why 'trumpets and clarions' in l. 532, but 'flutes and recorders' in l. 551? — 558. Effect of this repetition

Moved on in silence to soft pipes that charmed
Their painful steps o'er the burnt soil. And now
Advanced in view they stand, a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old, with ordered spear and shield,
Awaiting what command their mighty chief
Had to impose. He through the armèd files
Darts his experienced eye, and soon traverse
The whole battalion views, their order due,
Their visages and stature as of gods:
Their number last he sums. And now his heart
Distends with pride, and, hardening in his strength,
Glories: for never, since created man,
Met such embodied force as, named with these,
Could merit more than that small infantry
Warr'd on by cranes; though all the giant brood

of 'and'?—560. **Breathing united force.** So in Homer, 'the Abantes breathing strength,' *Il.* II. 536; and "The Achæans breathing might, advanced in silence." *Il.* III. 8, 9. — 561. **Moved on.** Technically 'passed in review' before the commander-in-chief, who had taken his stand by the headquarters colors?—563. **Horrid** (Lat. *horridus*, bristling. Horace speaks of *agmina pilis horrentia*, columns bristling with javelins), bristling. **Front.** They are in 'line of battle,' in two ranks? See l. 616. — 565. **Ordered.** A phrase of drill in Milton's time as in ours, 'order pikes' being then the equivalent of our 'order arms'; on which word of command soldiers stand with their weapons resting perpendicularly by their sides, the butts on the ground. *Masson.* What evidence exists of Milton's having studied tactics?— 567. **Files.** As general-in-chief, he passes along the front to see if they 'cover files'?—568. **Traverse.** He now moves along the flank to see if they are 'dressed' into straight lines?—571. **Sums.** Staff officers report 'all present or accounted for,' and the aggregate is known!—572. **His** for *its*, note on l. 254. **Hardening.** Like Nebuchadnezzar, Dan. v. 20.—573. **Since created man** = since man was created (Lat. *post hominem creatum*). So Shakes. 'after well-entered soldiers,' *All's Well That Ends Well*, II. 1. 5.—575–6. **Small infantry**, etc. The Pygmies (Gr. πυγμῆ, pygme, a fist-fight; πυξ, pyx, fist; πυγμαῖοι, pygmaeoi, 'fistlings.' Πυγμή is also a measure of length, from the elbow to the knuckles, or 13½ inches), a fabulous race of dwarfs, Indian or Ethiopian, or in the far north, who every spring fight with the cranes. The latter at last destroy them. See *Class. Dict.* What dwarfish races exist in the extreme North? What in Africa? Addison censures Milton for pun-

Of Phlegra with the heroic race were joined
That fought at Thebes and Ilium, on each side
Mixed with auxiliar gods; and what resounds
In fable or romance of Uther's son
Begirt with British and Armoric knights;
And all who since, baptized or infidel,
Jousted in Aspramont, or Montalban,
Damasco, or Morocco, or Trebisond,
Or whom Biserta sent from Afric shore
When Charlemain with all his peerage fell
By Fontarabbia. Thus far these beyond
Compare of mortal prowess, yet observed
Their dread commander. He, above the rest

ning on the word *infantry*. But *is* there a pun here? — 577. **Phlegra** (Gr. φλέγω, to burn; hence implying a volcanic district), Pallene, a peninsula of Macedonia where the giants fought against the gods? Phlegra in Sicily? in Italy? — 578. **Thebes** in Bœotia, famous for the war of "The Seven against Thebes," and of the "Epigoni"; **Ilium**, seat of the ten years' war, in which the gods took sides and fought. See *Class. Dict.* — 579. **Resounds**, is loudly celebrated? — 580. **Uther's.** Prince Arthur, son of Uther Pendragon, lived in South Wales in the fifth or sixth century? — 581. **Armoric** (Celtic *ar*, on, at; Lat. *ad*; Celtic *mor*, Lat. *mare*, the sea), spoken of Brittany or Bretagne in the N. W. of France. **Knights**, 'of the Round Table.' The cycle of Arthurian romances is well treated by Tennyson in *Idyls of the King*. — 582. **Baptized**, Christians; **Infidel**, Mohammedans? — 583–4. **Jousted** (pronounced and often spelled *jŭsted*. Lat. *juxta*, near; Fr. *jouter*, to tilt), grappled, pushed with lance or sword in mock fight. **Aspramont**, in Limburg, Netherlands. **Montalban**, in Languedoc, France? **Morocco**, in N. W. of Africa. **Trebisond**, in Pontus, on the Black Sea. — 585. **Biserta**, ancient Utica (near Carthage), whence the Saracens invaded Spain. — 586. **Fell.** Milton here either follows the Spanish romances or uses 'fell' figuratively. At Roncesvalles, in the Pyrenees, near Fontarabbia, the rear of Charlemagne's army was annihilated by the Basques in 778. He lived till 814. Milton has grouped the wars of the Giants, of Thebes, of Troy, of Arthur, and of Charlemagne. What else? — 587–8. **Thus far**, i. e. though thus far. **Beyond compare.** An old English phrase. In the ballad of *Helen of Kirconnel* we read, 'O Helen fair beyond compare!' **Observed**, obeyed. So we say, 'observe the rules.' Lat. *observare*. — 589. **Above.** Tallness in leaders was more admired in ancient times than now? Instances? The following description is universally regarded as among the finest in Milton. Point out its excellences. — 591. **Yet.** In this one word we have a hint of what Milton never forgets, that the process

In shape and gesture proudly eminent,
Stood like a tower. His form had yet not lost
All her original brightness, nor appeared
Less than archangel ruined, and the excess
Of glory obscured: as when the sun, new-risen,
Looks through the horizontal misty air,
Shorn of his beams, or, from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. Darkened so, yet shone
Above them all the archangel: but his face
Deep scars of thunder had intrenched; and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge. Cruel his eye, but cast
Signs of remorse and passion, to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss), condemned
Forever now to have their lot in pain;
Millions of spirits for his fault amerced

of deterioration is *gradual*. This fact, too often overlooked, sufficiently answers the theologians who insist that as God ought to be represented as wholly good, so the devil ought to be painted as wholly bad! Give the latter his due! — 592. **Her**, to avoid 'its,' and (so the critics say) because Lat. *forma*, form, is fem. See 'right hand forget *her* cunning,' Ps. cxxxvii. 5. — 593. **Archangel.** *Par. Lost*, V. 659, 660, 'he, of the first, if not the first archangel,' etc. "Lucifer . . . after his fall, was vailed with a grosser substance." Nash's *Pierce Penniless* (1592). — 597. **Disastrous** (Lat. *dis*, ill, unfavorable; *astrum*, star. This word, like 'ill-starred,' 'mercurial,' 'saturnine,' 'jovial,' 'influence,' is a relic of the old belief in astrology), inauspicious. 598. **Half.** Why '*half*'? — 601. **Intrenched** (Fr. *trancher*, to cut), cut into, furrowed, gashed deep. So in Shakes. 'twenty trenched gashes on his head.' *Macbeth*, III. 4. — 603. **Considerate**, considering, thoughtful. So in Shakes. **Pride.** Subject of 'sat,' or object of 'of'? — 604. **Cruel.** A trochee may take the place of an iambus. See quotation from Keightley in note on *Bondage of Rhyming* in the preface. **Eye.** Note the steps of this description; Satan's stature, solidity, dimmed splendor, furrowed face, resolute brows, cruel eye! — 605. **Remorse** (Lat. *re-*, again, *mordēre*, to gnaw). Meaning? Repeatedly in Shakes. it means pity. **Passion** (Lat. *pati*, to suffer; *passio*), suffering. Keightley defines it here 'com-

Of heaven, and from eternal splendors flung
For his revolt; yet faithful how they stood,
Their glory withered: as, when heaven's fire
Hath scathed the forest oaks or mountain pines,
With singèd top, their stately growth, though bare,
Stands on the blasted heath. He now prepared
To speak; whereat their doubled ranks they bend
From wing to wing, and half enclose him round
With all his peers: attention held them mute.
Thrice he assayed, and thrice, in spite of scorn,
Tears, such as angels weep, burst forth: at last
Words interwove with sighs found out their way.
"O myriads of immortal spirits! O powers
Matchless, but with the Almighty! — and that strife
Was not inglorious, though the event was dire,
As this place testifies, and this dire change
Hateful to utter! But what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present, could have feared
How such united force of gods, how such
As stood like these, could ever know repulse?

passion, feeling.' — 609. **Amerced** (Lat. *misericordia*, pity, from *misereri*, to pity; and *cor*, heart; or, better, from *merx*, price; Fr. *à merci*, Lat. *in misericordia*, at the mercy of a court. *Mercy* is said to have been originally the commutation-money paid for forfeited life. The singular resemblance of our 'amerce,' in form and meaning, to the Gr. ἄμερσε, amerse, is accidental), deprived. — 611. **How** follows 'behold,' l. 605. — 613. **Scathed** (Gr. ἀσκηθής? uninjured; A. S. *sceadhian;* Ger. *schaden*, to hurt), blighted, blasted. — 615. **Blasted heath.** Shakespeare's phrase, *Mac.* I. 3. Note minutely the parts of this magnificent simile. — 616. **They bend.** Half of each wing wheels inward, the whole army making exactly half of a hollow square? Had the square been completed, he would have been in its centre? — 618. **Attention.** The command, *Attention!* brings a body of troops to perfect stillness. — 619. **Thrice,** etc. *Three* is a sacred and favorite number. Bentley quotes, "*Ter conata loqui, ter fletibus ora rigavit,*" thrice endeavored to speak, thrice watered the face with weeping. We must vividly conceive of this scene, the dismal region, these millions of eyes fixed upon his luminous face (and what besides?) to realize the pathos of this passage. — 621. **Interwove.** "All past participles of strong verbs once ended in *en.*" *Storr.* — 630.

For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied heaven, shall fail to re-ascend,
Self-raised, and repossess their native seat?
For me, be witness all the host of heaven,
If counsels different, or danger shunned
By me, have lost our hopes. But he who reigns
Monarch in heaven, till then as one secure
Sat on his throne, upheld by old repute,
Consent, or custom, and his regal state
Put forth at full, but still his strength concealed;
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war, provoked: our better part remains
To work in close design, by fraud or guile,
What force effected not; that he no less
At length from us may find, who overcomes
By force hath overcome but half his foe.
Space may produce new worlds; whereof so rife
There went a fame in heaven that he ere long
Intended to create, and therein plant
A generation whom his choice regard
Should favor equal to the sons of heaven.
Thither, if but to pry, shall be perhaps

Know repulse. Horace, *Od.* III. 17, has *virtus repulsæ nescia*, valor that knows no repulse. — 633. **Emptied.** The exaggeration of a braggart and a liar. In Rev. xii. 4, we read of a 'great red dragon' that 'his tail drew the third part of the stars of heaven.' Hence the belief that a third of the angels fell, as stated in *Par. Lost*, II. 692; V. 710; VI. 156. — 635. **Of heaven.** Meaning those to whom he speaks? or the *good* angels? or both? — 636. **Different.** From what? — 640. **State,** pomp. — 642. **Tempted our attempt.** Keightley claims to have been the first to recognize in Milton's plays upon words imitations of Scripture. *Par. Lost*, I. 606; V. 869; IX. 11; XII. 78. — 647-8. **No less** (than *we* have found out *his* power?). *He* and *us* emphatic? — 650. **Space.** Why 'space' and not 'God'? **Rife** (Ger. *reif*, ripe), prevalent, frequent. — 651. **Fame.** As Addison remarks, this previous fame beautifully exalts the human race. — 654. **Equal.** Syntax? — 655. **Thither.** The first definite

Our first eruption ; thither, or elsewhere ;
For this infernal pit shall never hold
Celestial spirits in bondage, nor the abyss
Long under darkness cover. But these thoughts
Full counsel must mature. Peace is despaired ;
For who can think submission ? War, then, war,
Open or understood, must be resolved."

He spake ; and to confirm his words, out-flew
Millions of flaming swords, drawn from the thighs
Of mighty cherubim : the sudden blaze
Far round illumined hell. Highly they raged
Against the Highest, and fierce with graspèd arms
Clashed on their sounding shields the din of war,
Hurling defiance toward the vault of heaven.

There stood a hill not far, whose grisly top
Belched fire and rolling smoke ; the rest entire
Shone with a glossy scurf, undoubted sign
That in his womb was hid metallic ore,
The work of sulphur. Thither, winged with speed,
A numerous brigade hastened ; as when bands

suggestion of the diabolic plot on which the poem hinges ! — 656. **Eruption.** Etymology and meaning ? — 658. **Abyss,** here, and usually in *Par. Lost,* Chaos. — 660. **Despaired** (of). So Shakes. says, "Despair thy charm." *Macbeth,* V. VII. So 'think (of) submission,' next line. — 662. **Understood.** Secret. So 'understood relations.' *Macbeth,* III. iv. The *kind* of war is discussed, Book II. 41, 187, etc. The speech closes very grandly. Point out its order of thoughts and its rhetorical merits. — 666. **Illumined.** "Another true Miltonic picture." *Brydges.* — 668. **Clashed,** etc. So Roman soldiers applaud with sword smiting shield ? — 669. **Heaven.** "Milton forgets that the scene is in Hell." *Keightley.* No : the defiance is consciously against heaven, whose general direction they know, and whose zenith is the very throne of God. See III. 57, 58. — 670. To the burning lake and the hot mainland he adds a volcano. — 672. **Entire** translates Lat. *totum,* or *omne ?* — 673. **Womb,** interior. So in Shakes. and Virgil. **His.** See note, l. 254. — 674. **Work,** etc. Metals were generally supposed to be composed of mercury as a metallic basis and sulphur as a cement. The plentifulness of ores in the form of sulphurets favored this belief ? **Winged with speed.** Make prose of this. — 675. **Brigade** (Fr. *brigade,* troop ; Ital. *brigata ;* Fr. *briguée ; brigue,* contention). Our military terms mostly come from the Fr. ; as platoons, companies, battalions, brigades, divisions, corps ; two or more of each of these bodies form-

Of pioneers, with spade and pickaxe armed,
Forerun the royal camp, to trench a field,
Or cast a rampart. Mammon led them on,
Mammon, the least erected spirit that fell
From heaven; for even in heaven his looks and thoughts
Were always downward bent, admiring more
The riches of heaven's pavement, trodden gold,
Than aught divine or holy else enjoyed
In vision beatific. By him first
Men also, and by his suggestion taught,
Ransacked the centre, and with impious hands
Rifled the bowels of their mother Earth
For treasures better hid. Soon had his crew
Opened into the hill a spacious wound,
And digged out ribs of gold. Let none admire
That riches grow in hell: that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and, wondering, tell
Of Babel and the works of Memphian kings,

ing one of the next higher. — 676. **Pioneers** (Lat. *pes*, foot; Fr. *pionnier*), foot-soldiers preceding an army as laborers. "Angels are not promoted by comparison with sappers and miners." *Landor.* True; but Milton's object at this instant is perhaps to satirize rather than promote! — 677. **Camp**, army. — 678. **Mammon** (Syriac, meaning riches). Plutus, Greek god of riches, blind and lame, alone of the gods was despised in heaven by Hercules as being a friend of the bad and a corrupter of the good. He dwelt under Spain in regions full of mineral wealth. See *Faerie Queene*, II. VII; Matt. vi. 24; Luke xvi. 9, 11. — 679. **Erected.** Upright in *two* senses? — 682. **Gold.** Rev. xxi. 21, "The street of the city was pure gold." — 683. **Aught . . . else** = anything besides. — 684. **Vision beatific,** 'the scholastic phrase for the joys of heaven.' In verses *On Time*, l. 18, Milton literally translates *visio beatifica*, 'happy-making sight.' — 686. **Centre**, the earth itself, not the centre of the earth. So repeatedly in Shakes. **Impious** (Lat. *impius*, undutiful to a parent), unfilial. — 688. **Better hid.** *Aurum irrepertum et sic melius situm cum terra celat*, gold undiscovered and so better situated, while the earth hides it. Horace, *Od.* III. iii, 49, **Crew.** Used disparagingly? — 690. **Admire** (Lat. *admiror*, to wonder). **In hell.** So in Spenser, "'Twas but a little stride that did the house of riches from hell-mouth divide." — 692. **Bane** (A. S. *bana*, murderer; destruction). — 694. **Babel.** Babylon, or the Temple of Belus? See *Class. Dict.* **Works**, etc., the pyramids! **Memphian.** See *Class. Dict.* —

Learn how their greatest monuments of fame,
And strength, and art, are easily outdone
By spirits reprobate, and in an hour
What in an age they, with incessant toil
And hands innumerable, scarce perform.
Nigh on the plain, in many cells prepared,
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wondrous art founded the massy ore,
Severing each kind, and scummed the bullion dross.
A third as soon had formed within the ground
A various mould, and from the boiling cells
By strange conveyance filled each hollow nook;
As in an organ, from one blast of wind,
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round

696. **Strength** = *of* strength? or *how* their strength? — 698-9. **Age . . . innumerable.** It took 360,000 men nigh 20 years to build one pyramid. — 700. **Cells** that were **prepared** by them for this purpose. — 702. **Sluiced,** conducted in flumes? — 703. **Founded,** melted (Lat. *fundĕre,* to pour; Fr. *fondre,* to melt). — 704. **Bullion** (Fr. *bouillir,* to boil), boiling. Keightley makes bullion = metallic. Others make it fr. Lat. *bulla,* a knob, seal, or stamp, and '*bullion dross*, the uncoined ball or mass of gold.' — 706. **Various,** variously wrought? Note the different bands of workmen simultaneously engaged. — 709. **Sound-board,** a long box above the wind-chest, divided by thin partitions into grooves that run from the front to the back, conveying the wind to the different rows of pipes. The great temple is now finished, but is wholly *underground!* — 710. **Anon,** etc. These gigantic beings lift the shining structure to its place! In 1637 Milton may have witnessed, in a court-masque in London, the following scene: "The earth opened, and there rose up a richly-adorned palace, seeming all of goldsmith's work, with porticos vaulted on pilasters . . . above these ran an architrave, frieze, and cornice . . . a peristylium of two orders, Doric and Ionic." *The Stage Condemned,* 1698, quoted by Todd. — 711. **Exhalation.** Points of resemblance? — 713. **Temple.** Prof. Himes well points out the wonderful similarity to the Pantheon. See in our Introduction the extract from Himes's *Study of*

Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze, with bossy sculptures graven:
The roof was fretted gold. Not Babylon
Nor great Alcairo such magnificence
Equalled in all their glories, to enshrine
Belus or Serapis their gods, or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. The ascending pile
Stood fixed her stately highth; and straight the doors,
Opening their brazen folds, discover, wide
Within, her ample spaces, o'er the smooth
And level pavement. From the archèd roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky. The hasty multitude
Admiring entered; and the work some praise,
And some the architect. His hand was known

Paradise Lost; see also our representation of the Pantheon. **Pilasters,** square columns usually set in a wall with a fourth or fifth of the diameter projecting. — 714. **Doric.** The Pantheonhas Corinthian pillars? Doric are more suitable for a council hall? — 715. **Architrave,** the great beam resting on the pillars. — 716. **Cornice,** the moulded projection above the **frieze,** which last is just above the architrave. See illustrations of architecture in the books. **Bossy,** in relief. — 717. **Fretted** (A. S. *fraetwian,* to adorn; or Ital. *fratto,* broken, or *ferrata,* window-grating). — 718. **Great Alcairo,** Memphis. — 720. **Serapis,** a god typifying the Nile and fertility, by some identified with Osiris. See note on l. 478. — 723. **Her stately highth** being **fixed?** Some explain by saying fixed *as to* her stately height. See l. 92. — 724. **Folds** (= Lat. *valvæ,* leaves or folds of a door). **Discover,** etc. Disclose ample spaces within? — 725. **Within,** adverb modified by *wide?* — 727. **Pendent** row of lamps. — 728. **Cressets,** open vessels, jars, or cages, in which tarred ropes, etc., are burnt for beacon lights; hence such lights themselves; any great lights. Fr. *croisette?* — 729. **Naphtha,** a limpid, bituminous, highly inflammable liquid. **Asphaltus,** native bitumen, compact, brittle, combustible. — 730. **As from a sky.** The Pantheon is lighted from the sky by a round opening 26 feet in diameter in the centre of the roof. — 732. **Architect.** Does Milton identify Mammon with Mulciber? Masson and nearly or quite all the critics but Professor Himes

In Heaven by many a towered structure high,
Where sceptred angels held their residence,
And sat as princes, whom the supreme King
Exalted to such power, and gave to rule,
Each in his hierarchy, the orders bright.
Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell
From heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the zenith like a falling star,
On Lemnos the Ægæan isle. Thus they relate,
Erring; for he with his rebellious rout
Fell long before; nor aught availed him now
To have built in heaven high towers; nor did he scape
By all his engines, but was headlong sent
With his industrious crew to build in hell.
  Meanwhile the wingèd haralds by command
Of sovran power, with awful ceremony
And trumpets' sound, throughout the host proclaim

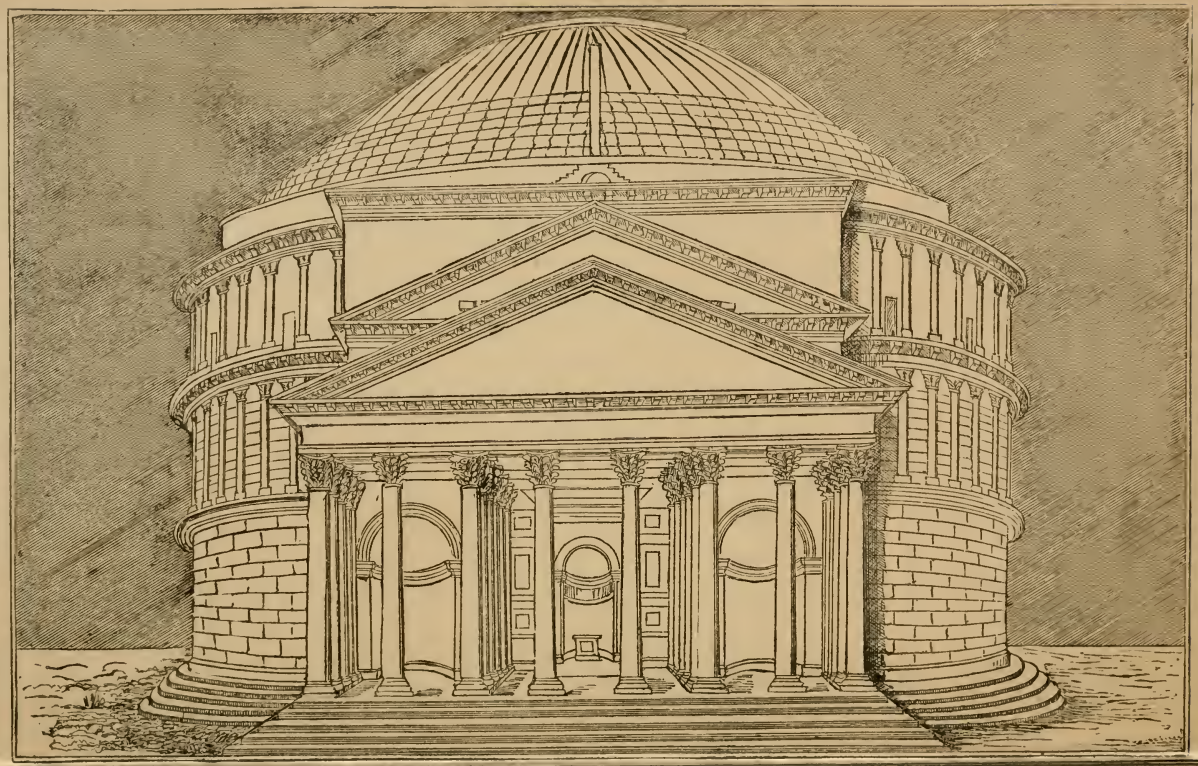
say yes. — 736. **Gave,** permitted. Perhaps 'gave to rule' is a Latinism. — 737. **Hierarchy** (Gr. *ἱερός,* sacred; *ἀρχή,* rule), sacred rank? sacred principality? — 739. **Ausonian,** poetic for *Italian.* — 740. **Mulciber** (Lat. *mulcēre,* to soften. Because fire softens metals? or softens human hardships?), Vulcan, god of fire, worker in metals for the gods. See *Class. Dict.* **Fell.** Having tried to loosen the iron anvils fastened to his mother Juno's feet by Jupiter, he was seized by the foot and flung from heaven! *Iliad,* I. 591, etc. — 742. **Sheer** (A. S. *sceoran,* to separate; *scîr,* clear, clean-cut. Wedgewood says, "The fundamental signification seems to be shining, then clear, bright, pure, clean"), completely. **From morn,** etc. Note how beautifully the time is lengthened out. — 746. **Lemnos,** etc. The metre, with the stress on 2d syl. of *Ægæan,* represents the *concussion?* **Ægæan,** in the *Archipelago.* Lemnos is volcanic? **They,** the old poets? — 747. **Rout,** rabble, gang; originally the *noise* of such mob. — 750. **Engines** (Lat. *ingenia,* inventiveness), contrivances, instrumentalities. — 752. **Haralds.** Milton's spelling. **Sovran** (It. *sovrano*), sovereign. See note, l. 246.

A solemn council forthwith to be held
At Pandemonium, the high capital
Of Satan and his peers. Their summons called
From every band and squarèd regiment
By place or choice the worthiest: they anon
With hundreds and with thousands trooping came
Attended. All access was thronged; the gates
And porches wide, but chief the spacious hall
(Though like a covered field, where champions bold
Wont ride in armed, and at the Soldan's chair
Defied the best of Panim chivalry
To mortal combat or career with lance)
Thick swarmed, both on the ground and in the air,
Brushed with the hiss of rustling wings. As bees
In spring-time, when the Sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothèd plank,
The suburb of their straw-built citadel,
New rubbed with balm, expatiate, and confer
Their state affairs: so thick the aery crowd
Swarmed and were straitened; till, the signal given,

—756. **Pandemonium** (Gr. *πᾶν*, pan, all; *δαίμων*, daimōn, demon), hall of all the demons, as *Pantheon* is hall of all the gods? Milton either coined the word or gave it currency. — 758. **Squarèd regiment** (Lat. *quatuor*, four; *ex*, out; *quadra*, square; Fr. *escadron*, squadron of cavalry), squadron, regiment in orderly array. — 763. **Covered field.** The hall, vast as it was, was covered like a tilt-yard. *Storr.* Milton does not quite compare the hall to an '*enclosed* field' (*champ clos*). It is too vast for that! Yet it is covered. Let us rise to Milton's conception; not imagine for a moment that he blundered on the meaning of *champ clos.* — 764. **Wont**, were accustomed to. **Soldan's** (It. *Soldano*), Sultan's. — 765. **Panim** (Lat. *pagus*, country district; Fr. *pais*, *pays*), pagan. — 766. **Mortal**, etc.; i. e. either a combat *à l'outrance*, to the death; **career** (*carrière*) etc., merely 'breaking a lance.' — 767. **Swarmed**, i. e. g[illegible], porches, hall. — 768. **As bees**, etc. Beautifully expanded from Homer and Virgil, *Il.* II. 87, etc., *Æn.* I. 430, etc., *Georg.* IV. 21. — 769. **With Taurus rides.** For a month his chariot is passing through that constellation? — 774. **Expatiate**, walk about engaged in conversation. **Confer**, discuss. — 776. **Straitened.** Origin

Behold a wonder! they but now who seemed
In bigness to surpass Earth's giant sons,
Now less than smallest dwarfs, in narrow room
Throng numberless, like that pygmean race
Beyond the Indian mount; or faery elves,
Whose midnight revels, by a forest side
Or fountain, some belated peasant sees,
Or dreams he sees, while overhead the Moon
Sits arbitress, and nearer to the earth
Wheels her pale course: they, on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal spirits to smallest forms
Reduced their shapes immense, and were at large,
Though without number still, amidst the hall
Of that infernal court. But far within,
And in their own dimensions like themselves,
The great seraphic lords and cherubim
In close recess and secret conclave sat,
A thousand demi-gods on golden seats,
Frequent and full. After short silence then,
And summons read, the great consult began.

and meaning? — 780. **Pygmean.** See l. 575. — 781. **Indian mount,** the Himalayas? **Faery elves,** 'elves of fairy land.' — 783-4. **Sees,** etc. *Aut videt aut vidisse putat,* either sees or thinks he has seen. *Æneid,* VI. 453. — 785. **Arbitress,** witness and umpire. **Nearer.** The old belief was that incantations could draw the moon down from the sky. So stated in Virg. *Ecl.* VIII. 69; Horace *Epod.* V., etc. — 790. **Reduced.** Those who accept the Scriptures (as Mark v., Luke xi. 26, etc.) need no argument to make them admit the possibility of this. — 795. **Conclave** (Lat. *con,* together; *clavis,* key), alluding, possibly, to the Roman conclave of cardinals sitting in privacy to elect a pope? **Recess,** retreat. — 796. **Frequent and full.** Close-packed and all occupied? or, numerous seats all filled? — 798. **Consult.** Usually supposed to be accented here on the last syllable. Dryden so uses and accents 'consults' as a noun.



BOOK II.

THE ARGUMENT.

THE consultation begun, Satan debates whether another battle be to be hazarded for the recovery of heaven: some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in heaven concerning another world, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created. Their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage, is honored and applauded. The council thus ended, the rest betake them several ways and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to hell gates; finds them shut, and who sat there to guard them; by whom at length they are opened, and discover to him the great gulf between hell and heaven. With what difficulty he passes through, directed by Chaos, the power of that place, to this sight of this new world which he sought.

HIGH on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence; and, from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with heaven; and, by success untaught,
His proud imaginations thus displayed: —

1. **High,** etc. A magnificent opening, somewhat similar to the description in *Faerie Queene*, I. IV. 8; also the beginning of Ovid's *Met.* II. — 2. **Ormus,** Hormuz, a little island, once a rich diamond mart, now miserably poor, at the entrance of the Persian Gulf. **Ind**; i. e. of the Moguls or of the Golconda mines? — 3. **Gorgeous East** is a Shakes. phrase. *Love's Lab. Lost*, IV. 3; so is 'rich East' in *Macbeth*, IV. 3. — 4. **Showers,** etc. "I'll set thee in a shower of gold, and hail rich pearls upon thee." Shakes. *Ant. and Cleop.* II. 5. A ceremony at coronations in Tartary and Persia. **Barbaric** (Asiatic), an epithet of 'gold' in Virg. *Æn.* II. 504. — 5. **Satan.** Rhetorical effect of reserving the name till this 5th line? **Merit.** What kind? — 6. **Despair,** as stated in Book I. 126. — 9. **Success,** result, event, experience.

"Powers and dominions, deities of heaven!
For, since no deep within her gulf can hold
Immortal vigor, though oppressed and fallen,
I give not heaven for lost: from this descent
Celestial virtues rising will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate!
Me, though just right, and the fixed laws of heaven,
Did first create your leader; next, free choice,
With what besides in council or in fight
Hath been achieved of merit; yet this loss,
Thus far at least recovered, hath much more
Established in a safe unenvied throne,
Yielded with full consent. The happier state
In heaven, which follows dignity, might draw
Envy from each inferior; but who here
Will envy whom the highest place exposes
Foremost to stand against the thunderer's aim
Your bulwark, and condemns to greatest share
Of endless pain? Where there is, then, no good
For which to strive, no strife can grow up there
From faction; for none sure will claim in hell
Precedence; none, whose portion is so small
Of present pain that with ambitious mind
Will covet more! With this advantage, then,
To union and firm faith and firm accord,
More than can be in heaven, we now return

So used repeatedly in Shakes. — 11. **Powers.** See note, Book I. 128. — 12. **For**; i. e., I say 'deities of *heaven*,' because, etc. Lines 12–17 inclusive are parenthetic? — 15. **Virtues** (Lat. *vir*, man; *virtus*, manhood). Powers? powerful beings? Or heroic qualities? See I. 320. — 18. **Me.** A classical order of words, adopted for emphasis? Syntax? Note the grounds of his leadership; 'just right,' 'fixed laws,' 'free choice,' and meritorious achievements. Any others? — 24. **Happier**, etc. The argument is ingenious. Express it in your own words. Meaning of 'state'? — 28. **Thunderer.** Repeatedly (as in Book I. 92, 93, 258) he ascribes the victory to the *thunder*, as of a *Jupiter Tonans.* — 33. **Precedence.** Observe the accent. **None**; i. e. there

To claim our just inheritance of old,
Surer to prosper than prosperity
Could have assured us; and by what best way,
Whether of open war or covert guile,
We now debate. Who can advise, may speak."
He ceased; and next him Moloch, sceptred king,
Stood up, the strongest and the fiercest spirit
That fought in heaven, now fiercer by despair:
His trust was with the Eternal to be deemed
Equal in strength, and rather than be less
Cared not to be at all: with that care lost
Went all his fear: of God, or hell, or worse,
He recked not, and these words thereafter spake:—
"My sentence is for open war. Of wiles,
More unexpert, I boast not: them let those
Contrive who need, or when they need; not now.
For, while they sit contriving, shall the rest,
Millions that stand in arms and longing wait
The signal to ascend, sit lingering here,
Heaven's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of his tyranny who reigns
By our delay? No! let us rather choose,
Armed with hell-flames and fury — all — at once —

is none. — 41. **Open . . . . covert.** See note, Book I. 662. Spenser (*F. Q.* II. XI. 7) has 'T' assail with open force or hidden guile.' What of the rhetorical fitness of Satan's utterances? — 42. "There is a decided manly tone in the argument and sentiments, an eloquent dogmatism, as if each person spoke from thorough conviction." *Hazlitt.* — 43. **Next.** Beside? or next after? **Moloch.** See note, I. 392. Why should *he* speak next? **Sceptred.** 'Sceptre-bearing,' Gr. *σκηπτοῦχος*, is the Homeric epithet with king. — 46. **Trust.** Stronger than '*hope*'? **Was.** When? — 48. **Cared.** Subject nom.? 50. **Recked,** cared. So found repeatedly in Shakes. **Thereafter,** therefore, accordingly? "Moloch's speech is a masterpiece of furious eloquence." *Ross.* Analyze it to ascertain its rhetorical and poetic merit. — 51. **Sentence** (Lat. *sententia*), opinion, decision, vote. — 52. **Unexpert** than in *open* war? or than *others*? Irony here? — 55. **Stand.** They were not disbanded yet. See II. 522, 523. — 61. **All,** instead of dividing forces, or leaving any inactive. **At once,**

O'er heaven's high towers to force resistless way,
Turning our tortures into horrid arms
Against the torturer; when, to meet the noise
Of his almighty engine, he shall hear
Infernal thunder, and, for lightning, see
Black fire and horror shot with equal rage
Among his angels, and his throne itself
Mixed with Tartarean sulphur and strange fire,
His own invented torments. But perhaps
The way seems difficult, and steep to scale
With upright wing against a higher foe!
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat: descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear

now, instead of further *delay*. Burke suggested that 'all at once' ought to be omitted. — 62. **Force.** He represents brute force, most like the war-god Mars? — 63. **Tortures,** the flames and fire of ll. 61, 67, 69 — 64, 65. Quite similar to Prometheus' threat against Jove. Æsch. *Prom. Vinct.* 920, 921. **Engine.** The commentators generally seem to have misunderstood this word. It means the Messiah's war-chariot, the most tremendous engine that the imagination ever conceived; the chariot which rushed with whirlwind sound (VI. 749), 'with the sound of torrent floods or of a numerous host' (VI. 829, 830); the chariot under whose crushing weight 'the steadfast empyrean shook throughout' (VI. 832, 833), and whose living wheels were studded with eyes, every one of which 'glared lightnings and shot forth pernicious fire' (VI. 849). See III. 394, 395, 396. — 67. **Black fire and horror.** Hendiadys? Black, as emitting little or no light? I. 62, 63, 181–183. — 69. **Tartarean.** From Tartarus, the name by which the ancients called the place of punishment in the lower world. **Strange fire.** See this phrase in *Levit.* x. 1.; also, 'we that are of purer fire,' *Comus,* 111. — 72. **Upright wing,** wing flying towards the zenith? — 73. **Such** as suggest this objection to my plan? **Drench,** copious draught? or soaking? (A. S. *drincan,* to drink, *drencan,* to give to drink, ply with drink, drench; Old Norse, *dreckia,* to sink in water). — 74. **Forgetful,** like 'oblivious,' I. 266. — 77. **Adverse,** unnatural. Because our bodies are celestial and buoyant? — 78. **Hung on,** etc. So it seemed; but in fact no angel pursued. 'Sulphurous hail,' 'lightnings,' 'thunders' (I. 171, 174, 175) pursued them; perhaps 'terrors and furies' (VI. 859); and "eternal

Insulting, and pursued us through the deep,
With what compulsion and laborious flight
We sunk thus low? The ascent is easy, then.
The event is feared! Should we again provoke
Our stronger, some worse way his wrath may find
To our destruction; if there be in hell
Fear to be worse destroyed! What can be worse
Than to dwell here, driven out from bliss, condemned
In this abhorrèd deep to utter woe;
Where pain of unextinguishable fire
Must exercise us without hope of end,
The vassals of his anger, when the scourge
Inexorably, and the torturing hour
Calls us to penance? More destroyed than thus,
We should be quite abolished, and expire.
What fear we then? what doubt we to incense
His utmost ire? which, to the highth enraged,
Will either quite consume us, and reduce
To nothing this essential — happier far
Than, miserable, to have eternal being —
Or, if our substance be indeed divine,
And cannot cease to be, we are at worst

wrath burnt after them to the bottomless pit." VI. 864, 865, 866. — 82-84. **Should we . . . destruction.** Moloch puts this into the mouth of a second objector, and then answers it? Supply the implied words. — 85. **Worse destroyed** than now? — 87. **Utter.** Extreme? or outer, i. e. outside of heaven? I. 72. — 89. **Exercise** (Lat. *exercēre*, drive, plague), harass. — 90. **Vassals.** Bentley would read *vessels*, quoting Rom. ix. 22; but 'vassals' is better. See 252. (Welsh *gwas*, a youth, a page, a servant.) Milton uses the words, 'vassals *of perdition*,' in one of his earliest prose works. — 91. **Torturing hour** is Shakespearian. *Hamlet*, I. 5; *Mid. N. Dream*, V. 1. Milton believed the punishment of the devils, like the remorse of bad men, to be more intense at some times than at others. We should look beneath the surface for these analogies. — 92. **More**; i. e. *if* more. **Thus.** As we *now* are? — 93. **Abolished,** annihilated. — 94. **What doubt we.** On account of what? why? (Lat. *quid dubitamus*, what, i. e., *why*, hesitate we?) So repeatedly in Shakes., as *Jul. Cæs.* II. i. 123, "What need we any spur?" — 97. **Essential,** essence. Adjective for subst., as often in Shakes.; e. g. 'caviare to the *general*.' *Ham.* II. ii. 458. — 98. **Miserable,** etc. In misery

On this side nothing ; and by proof we feel
Our power sufficient to disturb his heaven,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne :
Which, if not victory, is yet revenge ! "
He ended frowning, and his look denounced
Desperate revenge, and battle dangerous
To less than gods. On the other side up rose
Belial, in act more graceful and humane.
A fairer person lost not heaven ; he seemed
For dignity composed and high exploit.
But all was false and hollow ; though his tongue
Dropt manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels ; for his thoughts were low,
To vice industrious, but to nobler deeds
Timorous and slothful. Yet he pleased the ear,
And with persuasive accent thus began :—
" I should be much for open war, O peers,
As not behind in hate, if what was urged,

to have eternal being ? — 100. **At worst,** in the worst possible condition ? — 104. **Fatal,** sustained by fate ? Does Milton seemingly attribute to the devils the origin of the idea of fate as a power separate from Deity ? Fate (Lat. *fatum*, spoken, fr. *fari*, to speak) is that which is spoken or decreed by Deity ? Classical idea of fate ? — 105. **Revenge.** How much is compressed into this one ringing word ! What passions and sentiments are uppermost in him ? See the description of him in Book I. — 106. **Denounced** (Lat. *denuntiāre*, to announce threateningly), threatened. — 109. **Belial,** etc. The stormy Moloch is followed by Belial, as the wrathful Achilles (*Iliad*, I. 247, etc.) was followed by the 'mild-voiced Nestor,' from whose lips 'flowed words sweeter than honey.' **Act.** Behavior ? or deeds ? or gesture ? **Humane** (Lat. *humanus*), polished, cultured. — 113. **Dropt manna.** 'Drop manna in the way of starved people.' Shakes. *Mer. Venice*, V. 1. (Heb. *manna*, a gift. The taste was 'like wafers made with honey.' (Exod. xvi. 31.) **Make the worse,** etc. This was the business of the sophists, according to Plato, who uses the exact original of these words. — 114. **Reason.** Meaning ? **To,** so as to ? **Dash,** confound, strike down. — 117. **Pleased,** etc. Contrast his speech with Moloch's. See description of Belial in Book I. Does he comply with the rhetoricians' rule that the exordium should conciliate the audience ? — 120. **Hate.** The key-note ? Which

Main reason to persuade immediate war,
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success;
When he who most excels in fact of arms,
In what he counsels and in what excels
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of heaven are filled
With armèd watch, that render all access
Impregnable: oft on the bordering deep
Encamp their legions, or, with obscure wing,
Scout far and wide into the realm of Night,
Scorning surprise. Or, could we break our way
By force, and at our heels all hell should rise
With blackest insurrection to confound
Heaven's purest light, yet our great enemy,
All incorruptible, would on his throne
Sit unpolluted; and the ethereal mould,
Incapable of stain, would soon expel
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair: we must exasperate
The almighty victor to spend all his rage;

of 'the seven deadly sins,' if any, does this speaker typify? — 123. **Conjecture,** uncertainty, doubt. **Success,** result, issue, as in l. 9? — 124. **In fact of arms,** Fr. *en fait d'armes.* See l. 537. — 127. **Scope,** etc. This is an ingenious misstatement of the position of Moloch, whose great aim was not annihilation, but revenge. 'Scope,' fr. Gr. *σκέπτομαι,* skeptomai, to look; *σκοπός,* skopos, mark, *target.* — 130. **All access,** every way of approach. Accent 2d syl. of 'access' as in I. 761. — 131. **Deep.** Chaos? **On** the deep. Chaos is an ocean, 892. — 132. **Obscure,** accented repeatedly on first syl. in Shakes. — 133. **Scout** (Lat. *auris,* ear; *auscultare,* to give ear to, listen; Fr. *écouter,* to listen), go out swiftly to reconnoitre. — 135. **By force.** Observe how Belial grapples step by step with Moloch's arguments. To what is this passage, 134–137, responsive? — 138. **All,** wholly. **Incorruptible.** Rom. i. 23. — 139. **Mould,** substance, fiery essence (of the throne? or of the bodies of angels?). — 141. **Her.** As in Book I. 592, to avoid *its.* — 142. **Hope is,** etc.; i. e. according to

And that must end us; that must be our cure,
To be no more. Sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated Night,
Devoid of sense and motion? And who knows,
Let this be good, whether our angry Foe
Can give it, or will ever? How he can,
Is doubtful: that he never will, is sure.
Will he, so wise, let loose at once his ire,
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger whom his anger saves
To punish endless? 'Wherefore cease we, then?'
Say they who counsel war; 'we are decreed,
Reserved, and destined to eternal woe;
Whatever doing, what can we suffer more?
What can we suffer worse?' Is this, then, worst,
Thus sitting, thus consulting, thus in arms?
What when we fled amain, pursued and strook
With heaven's afflicting thunder, and besought
The deep to shelter us? This hell then seemed
A refuge from those wounds. Or when we lay
Chained on the burning lake? That sure was worse.

Moloch, l. 94–97. — 146. **Who would lose.** The reader will not fail to note the touching pathos of the next four lines. — 147. **Thoughts that wander.** Like πολλὰς ὁδοὺς ἐλθόντα φροντίδος πλάνοις, travelling many paths in wanderings of thought (Sophocles *Oedip. Rex*, 67). See Claudio's, "Aye, but to die and go we know not where," etc. Shakes. *Meas. for Meas.* III. 1; also Gray's *Elegy*, st. 22, "For who, to dumb forgetfulness a prey," etc. — 156. **Belike**, for, it may *be like*; i. e. perhaps, forsooth. Irony? **Impotence**, inability to control himself. **Unaware** of the consequences. — 159. **Endless.** Modifies *punish?* or *whom?* **Wherefore**, etc. What does this part of Belial's speech answer in Moloch's? — 164. Note the climax. — 165. **What** (say you of our condition) **when**, etc. Or is 'what' a mere interjection? **Amain** (A. S. *mägn*, force), with *all* our might (or, possibly with all speed). **Strook**, old form of *struck*. — 166. **Afflicting.** See note, I. 186. — 170. **Breath**, etc.

What if the breath that kindled those grim fires,
Awaked, should blow them into sevenfold rage,
And plunge us in the flames? or, from above,
Should intermitted vengeance arm again
His red right hand to plague us? What if all
Her stores were opened, and this firmament
Of hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we perhaps,
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurled,
Each on his rock transfixed, the sport and prey
Of racking whirlwinds, or forever sunk
Under yon boiling ocean, wrapped in chains,
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end? This would be worse.
War, therefore, open or concealed, alike
My voice dissuades; for what can force or guile

In Isaiah xxx. 33, "The breath of the Lord kindles" the fire of Tophet. — 174. **His.** Whose? **Red right hand.** Like Horace's *rubente dextera. Odes,* I. II. Why '*red*'?—175. **Her**; i. e. of hell?—176. The commentators have not mentioned the traces in this passage of *Lear's* tremendous ravings, "You cataracts and hurricanes, spout," etc. *King Lear,* Act III. sc. II. 180, 181, 182. Very similar is the death of Ajax Oileus, 'caught up in tempest,' 'impaled on a sharp rock,' etc. *Æn.* I. 44, 45. — 182. **Racking** (Dutch *racke*, a frame to torture by stretching; akin to Lat. *stringere*? Eng. *stretch*?) tormenting; as 'blown with restless violence,' etc. Shakes. *Meas. for Meas.* III. 1; so Virg. *Æn.* VI. 740, 741, "Some souls, suspended, are spread out to the empty winds." — 184. **Converse** (Lat. *conversāri*, abide), live, dwell, commune? — 185. Note the fine effect of repeating the prefix *un.* So, —

'Unshaken, unseduced, unterrified.' V. 899.
'Unkind, unmanly, and unprincely Ammon.' *Peele.*
'Unbodied, unheard, unsouled, unseen.' *Spenser.*
'Unseen, unmarked, unpitied, unrewarded.' *Fairfax's Tasso.*
'Unwept, unhonored, and unsung.' *Scott.*
'Unknelled, uncoffined, and unknown.' *Byron.*

Unrespited differs how from *unreprieved*?—186. **Of hopeless end.** Ages

With him, or who deceive his mind, whose eye
Views all things at one view? He from heaven's highth
All these our motions vain sees and derides,
Not more almighty to resist our might,
Than wise to frustrate all our plots and wiles.
Shall we, then, live thus vile, the race of heaven
Thus trampled, thus expelled, to suffer here
Chains and these torments? Better these than worse,
By my advice; since fate inevitable
Subdues us, and omnipotent decree,
The victor's will. To suffer, as to do,
Our strength is equal; nor the law unjust
That so ordains. This was at first resolved,
If we were wise, against so great a foe
Contending, and so doubtful what might fall.
I laugh, when those who at the spear are bold
And venturous, if that fail them, shrink, and fear
What yet they know must follow, to endure
Exile, or ignominy, or bonds, or pain,
The sentence of their conqueror. This is now
Our doom; which if we can sustain and bear,
Our supreme foe in time may much remit
His anger, and perhaps, thus far removed,
Not mind us not offending, satisfied
With what is punished; whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome

whose end is not to be hoped for? — 188. **Can . . . with,** can avail against. — 191. **Derides.** "He that sitteth in the heavens shall laugh; the Lord shall have them in derision." Ps. ii. 4. — 199. **To suffer,** etc. See note I. 158. Scævola boasted that he, like a true Roman, knew how *et facere et pati*, both to do and to suffer. *Liv.* II. 12. — 201. **This.** Fortitude? **Resolved.** Paraphrase this sentence. — 203. **Doubtful.** Who or what was doubtful? **Fall,** happen. — 207. **Ignominy.** Make four syllables, or three? Scan. — 209. **Sustain . . . bear.** Difference? Which is physical? — 210. **Supreme.** Accent? I. 735. — 211. **Thus far.** How far? See note I. 73. **Removed** belongs to *he?* or *us?* — 213. **What is punished** = what punishment is inflicted?

Their noxious vapor ; or, inured, not feel ;
Or, changed at length, and to the place conformed
In temper and in nature, will receive
Familiar the fierce heat ; and, void of pain,
This horror will grow mild, this darkness light ;
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting ; since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe."

Thus Belial, with words clothed in reason's garb,
Counselled ignoble ease and peaceful sloth,
Not peace ; and after him thus Mammon spake : —

"Either to disenthrone the king of heaven
We war, if war be best, or to regain
Our own right lost. Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife.
The former, vain to hope, argues as vain
The latter ; for what place can be for us
Within heaven's bound, unless heaven's lord supreme
We overpower ? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection ; with what eyes could we
Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne

— 216. **Vapor** (Lat. *vapor*, hot exhalation, heat ; Lithuanian *kwapas*, breath, exhalation ; Gr. *καπνός*, kapnos, smoke), heat. — 220. **Light.** Substantive or adj. ? Masson and Keightley prefer the former. — 221–2. **Besides . . . bring.** Note the rhyme ; also the slow monotony of the rhythm. Appropriateness ? — 223. **Waiting** for. — 224. **For happy** = as regards happiness. **For ill** = as regards illness or badness. So Theognis (of Megara, 583–495 B. C.), 510, *ὡς εὖ μέν, χαλεπῶς · ὡς χαλεπῶς δὲ, μαλ' εὖ*, as for well, badly ; but as for badly, quite well ! — 227. **Ignoble ease** =Virgil's *ignobilis oti*, *Geor.* IV. 564. What fundamental fallacy underlies Belial's plan ? Is it consistent with his character ? See 108–119 ; I. 490–502. What seems to be his ruling passion or leading vice ? — 233. **Strife** between Chaos and Fate ? or between God and us ? See 907, 910, 960, 965. — 234. **Former.** 'Disenthrone' ? or

With warbled hymns, and to his godhead sing
Forced hallelujahs, while he lordly sits
Our envied sovran, and his altar breathes
Ambrosial odors and ambrosial flowers,
Our servile offerings? This must be our task
In heaven, this our delight. How wearisome
Eternity so spent in worship paid
To whom we hate! Let us not, then, pursue
By force impossible, by leave obtained
Unacceptable, though in heaven, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous when great things of small,
Useful of hurtful, prosperous of adverse,
We can create, and in what place soe'er
Thrive under evil, and work ease out of pain
Through labor and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth heaven's all-ruling sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne, from whence deep thunders roar
Mustering their rage, and heaven resembles hell!

'Fate shall yield'? **Latter.** 'Regain'? or 'Chaos judge'? **Argues,** proves. — 241. **Celebrate.** It is not necessary to take this word in its orig. Lat. sense of *frequent, throng around;* but may it not be the meaning? — 243. Literal meaning of the Hebrew word *hallelujah?* 244. **Breathes.** Exhales the breath of? — 249. **Pursue.** Seek (to regain)? — 250. **Impossible.** *What* is impossible? what unacceptable? — 252. **Vassalage.** See l. 90. — 253. **From our own** resources. Lat. *e nostro.* — 254. **Live to ourselves.** So *ut mihi vivam*, that I may live to myself. Hor. *Ep.* I. 18, l. 107. — 255. As Prometheus would not exchange his hard lot for the servitude of Hermes. *Prom. Vinct.* 974. — 263. **How oft,** etc. See the sublime passages to this effect in Ps. xviii. 11-13; xcvii. 2; 1 Kings viii. 12; Rev. iv. 5. — 268.

As he our darkness, cannot we his light
Imitate when we please? This desert soil
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can heaven show more?
Our torments also may in length of time
Become our elements, these piercing fires
As soft as now severe, our temper changed
Into their temper; which must needs remove
The sensible of pain. All things invite
To peaceful counsels and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are and where, dismissing quite
All thoughts of war. Ye have what I advise."
He scarce had finished, when such murmur filled
The assembly as when hollow rocks retain
The sound of blustering winds, which all night long
Had roused the sea, now with hoarse cadence lull
Seafaring men o'erwatched, whose bark by chance,
Or pinnace, anchors in a craggy bay
After the tempest. Such applause was heard
As Mammon ended; and his sentence pleased,
Advising peace: for such another field
They dreaded worse than hell: so much the fear
Of thunder and the sword of Michael

Mustering (Lat. *monstrāre*, to point out; Fr. *montrer*, to show; It. *mostrando*, mustering), collecting for display. — 275. "Milton may have dictated 'element.'" No: heat and cold were both among the 'elements' of their torments. II. 600. — 278. **Sensible of,** sense of? or sensibility to? or sensible property of? See l. 97. — 280. **How,** i. e. as to how (or, to consider how). — 281. **Compose,** arrange, make the best of. Mammon wanders from the question put by Satan? — 284. **Such murmur.** The critics cite *Il.* II. 144; *Æn.* X. 98; *Claud.* in *Rufin.* I. 70. — 287. **Cadence,** sounds dying away. — 288. **O'erwatched,** weary with being too long awake. — 289. **Pinnace.** Kind of vessel? — 291. **Sentence** = ? See 51 and note. What is Mammon's ruling passion? What three kinds of statesmanship are represented by Moloch, Belial, and Mammon? Illustrate. — 294. **Sword.** VI. 250.

Wrought still within them; and no less desire
To found this nether empire, which might rise
By policy, and long process of time,
In emulation opposite to heaven.
Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspect he rose, and in his rising seemed
A pillar of state. Deep on his front engraven
Deliberation sat, and public care;
And princely counsel in his face yet shone,
Majestic though in ruin. Sage he stood,
With Atlantean shoulders fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer's noontide air, while thus he spake:—
"Thrones and imperial powers, offspring of heaven,
Ethereal virtues! or these titles now
Must we renounce, and, changing style, be called
Princes of hell? for so the popular vote
Inclines, here to continue, and build up here
A growing empire; doubtless! while we dream,
And know not that the king of heaven hath doomed

Michaël, trisyl. ? He personates justice ? — 296. **Nether.** Etymology ? — 297. **Process.** Note the accent of words ending in *cess*, in Milton ; as *access, recess, process, success.* — 299. **Beëlzebub.** The Ulysses of the infernal peers, deep in the confidence and counsels of Satan ? In what respect is his plan a compromise ? **Than whom.** 'Than' is here a preposition. Thus, 'No mightier than thyself or me.' Shakes. *Jul. Cæsar.* So in Proverbs xxvii. 4, "A fool's wrath is heavier than *them* both." — 301. **Aspect.** Acc. last syl. So always in Shakes. — 302. **Pillar of state.** Shakespearian, 2 *Henry V.*, I. 1; and Scriptural, Gal. ii. 9; Rev. iii. 12. — 305. **Majestic.** Face ? or counsel ? — 306. **Atlantean.** Like those of Atlas who bore up the heavens. *Odys.* I. 52; *Æn.* IV. 482. See *Class. Dict.* — 303–8. We search literature in vain for so grand a picture of an orator. What are its main features ? **Noontide** (A. S. *nōntid. Tide* is time ; Ger. *zeit*). Is the noontide air noted for stillness ? — 310. **Heaven** is emphatic by antithesis to *hell*, 313 ? Observe how promptly and vigorously he grapples with Mammon's argument! Most resembles Demosthenes ? Chatham ? Cicero ? Burke ? Webster ? Mirabeau ? — 315. **Doubtless.** Ironical ? — 318. **Retreat** in which **to live** (we

This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From heaven's high jurisdiction, in new league
Banded against his throne, but to remain
In strictest bondage, though thus far removed,
Under the inevitable curb, reserved
His captive multitude. For he, be sure,
In height or depth, still first and last will reign
Sole king, and of his kingdom lose no part
By our revolt; but over hell extend
His empire, and with iron sceptre rule
Us here, as with his golden those in heaven.
What sit we then projecting peace and war?
War hath determined us, and foiled with loss
Irreparable; terms of peace yet none
Vouchsafed or sought; for what peace will be given
To us enslaved, but custody severe,
And stripes, and arbitrary punishment
Inflicted? and what peace can we return,
But, to our power, hostility and hate,
Untamed reluctance, and revenge, though slow,
Yet ever plotting how the conqueror least
May reap his conquest, and may least rejoice
In doing what we most in suffering feel?
Nor will occasion want, nor shall we need
With dangerous expedition to invade

may live). R. C. Browne says of this passage, "Milton appears to have been thinking of Alsatia and its sanctuary privileges." Probable? — 321. **Thus far** answers l. 211. See I. 74. — 324. **Be sure.** Like Gr. *σάφ' ἴσθι*, know well. Eur. *Hipp.* 1327; more like Ps. c. 3, "Be ye sure that the Lord, he is God." — 324. **Highth or depth** = heaven or hell? **First and last** = forever? — 327. **Iron.** "Thou shalt break them with a rod of iron." Ps. ii. 9. — 329. **What** = **why,** as in l. 94. — 330. **Determined us** = limited us? settled our case? fixed our determination? or ended our hopes? Which? Ground of your opinion? — 333–36. **Custody . . . hostility,** etc. The lines seem half sarcastic, like, "*This,* forsooth, is the sort of *peace!*" To our power = to the extent of our power. — 337. **Reluctance** (Lat. *reluctari,* struggle against), resistance, active opposition. — 341. **Want,** be wanting. "Nor

Heaven, whose high walls fear no assault or siege,
Or ambush from the deep. What if we find
Some easier enterprise? There is a place,
If ancient and prophetic fame in heaven
Err not, another world, the happy seat
Of some new race called Man, about this time
To be created like to us, though less
In power and excellence, but favored more
Of him who rules above: so was his will
Pronounced among the gods, and by an oath,
That shook heaven's whole circumference, confirmed.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould
Or substance, how endued, and what their power,
And where their weakness, how attempted best,
By force or subtlety. Though heaven be shut,
And heaven's high arbitrator sit secure
In his own strength, this place may lie exposed,
The utmost border of his kingdom, left
To their defence who hold it: here perhaps
Some advantageous act may be achieved
By sudden onset, either with hell fire
To waste his whole creation, or possess
All as our own, and drive, as we were driven,
The puny habitants; or, if not drive,
Seduce them to our party, that their God

did there want cornice," etc., I. 715, 716. — 345. **A place** See I. 650–55. Again attention is concentrated upon our earth as a post to be captured, and made possibly a base of operations against heaven. — 349. **Less.** "Thou hast made him a little lower than the angels." Ps. viii. 5. — 351–53. "God . . . confirmed it by an oath." Heb. vi. 17. Zeus (*Il.* I. 530; *Æn.* IX. 106), by his nod makes vast Olympus tremble. — 355. **Mould.** Shape, pattern? or matter, as almost always in Milton? I. 706; II. 139. — 357. **Attempted** (Lat. *attentāre*, strive after, attack). tried, assailed. Whether **by force,** etc. — 359. **Arbitrator** (late Latin), ruler. — 365. **Creation,** our own universe (earth, sun, moon, and stars), then just created from Chaos. It is called 'this pendent world,' l. 1052. — 367. **Puny** (Fr. *puis né*, later-born). Little? or later-

May prove their foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, and interrupt his joy
In our confusion, and our joy upraise
In his disturbance; when his darling sons,
Hurled headlong to partake with us, shall curse
Their frail original and faded bliss,
Faded so soon. Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires!" Thus Beëlzebub
Pleaded his devilish counsel, first devised
By Satan, and in part proposed; for whence,
But from the author of all ill could spring
So deep a malice, to confound the race
Of mankind in one root, and earth with hell
To mingle and involve; done all to spite
The great Creator? But their spite still serves
His glory to augment. The bold design
Pleased highly those infernal States, and joy
Sparkled in all their eyes. With full assent
They vote: whereat his speech he thus renews:—
"Well have ye judged, well ended long debate,
Synod of gods! and, like to what ye are,
Great things resolved; which from the lowest deep

born?—369, 370. "It repented the Lord that he had made man." Gen. vi. 6. —375. **Original.** *Originator, author?* or *origin?* or *original state?*—376, 377. **Advise** (Fr. *aviser*), consider? or offer counsel? **Or to sit.** What word to be supplied after *or?*—377, 378. **Sit . . . hatching.** The critics seem to miss the force of this startling metaphor! **Vain** (Lat. *vanis*, void), empty. Incapable of being hatched?—379. **First devised.** See I. 650–55. As to the intimacy between Satan and Beëlzebub, see I. 87, etc; V. 673, etc.—383. **Root** (like Lat. *stirpe*, stem, stock, root).—387. **States,** chiefs. So the phrases, 'estates of the realm,' 'estates of parliament,' 'third estate,' 'states-general,' *les états généraux.* **Joy sparkled,** etc. "Disdain and scorn ride sparkling in her eyes." *Shakes.*—389. "We must suppose here some brief act of voting." *Masson.*—391. **Synod.** Like 'conclave' (I. 795); and 'consistory' (*Par. Regained,* I. 42). Is this ecclesiastical word a little sarcastic here? Gr. *σύνοδος*, synodos, meeting. **Like.** To

Will once more lift us up, in spite of fate,
Nearer our ancient seat; perhaps in view
Of those bright confines, whence with neighboring arms
And opportune excursion, we may chance
Re-enter heaven; or else in some mild zone
Dwell, not unvisited of heaven's fair light,
Secure, and at the brightening orient beam
Purge off this gloom: the soft delicious air,
To heal the scar of these corrosive fires,
Shall breathe her balm. But first, whom shall we send
In search of this new world? Whom shall we find
Sufficient? Who shall tempt with wandering feet
The dark unbottomed infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his aery flight,
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy isle? What strength, what art, can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick

what does this word belong?—395. **Neighboring.** To what?—396. **Chance** = *perchance?* or *chance to?*—399. **Brightening.** *Growing* bright? or *making* bright? **Orient.** *Rising?* or *bright?* or *eastern?* See note on I. 546. —401. **Scar.** Fr. *escarre*, or *escharre*, crust of a burn, dead flesh to be sloughed off; fr. Gr. ἐσχάρα?—402. **Shall.** This word was still largely interchangeable with *will*.—405. **Abyss.** Of Chaos? or of Lethe? If Chaos, the question is, "Who shall attempt to go on foot through it, or on wings over it?" See ll. 828, 829.—406. **Palpable obscure.** The darkness that might be felt, of Exod. x. 21. 'Obscure' is a noun here, like 'essential,' l. 97; 'sensible,' l. 278; 'abrupt,' l. 409.—407. **Uncouth** (A. S. *cunnan*, to know; *cuthe*, knew, *ge-cuth*, known), unknown.—409. **Arrive** (Lat. *ad*, to, *ripa*, river-bank; strictly 'arrive' means to reach the shore), arrive at. So 'at' is omitted after 'arrive' in Shakes. *Jul. Cæs.* I. II. 110; 3 *Hen. VI.* V. 3, 8.—410. **Isle.** Newton, Keightley, Browne, Ross, Storr, Major, Brydges, and others, make it 'the earth hanging in the sea of air.' But Masson says, "This interpretation must be wrong. The angels know nothing as yet of the earth, or the nature of its environment. . . . The 'Isle' is "this world, which . . . they can fancy as an azure sphere or round, insulated between heaven and Chaos." But the 'flight' was 'aery,' l. 407, and air seems to be expected as a matter of course, l. 400.—412. **Senteries** (Lat. *sentire*, to perceive; or,

Of angels watching round? Here *he* had need
All circumspection, and *we* now no less
Choice in our suffrage; for, on whom we send,
The weight of all, and our last hope, relies."
This said, he sat; and expectation held
His look suspense, awaiting who appeared
To second, or oppose, or undertake
The perilous attempt: but all sat mute,
Pondering the danger with deep thoughts; and each
In other's countenance read his own dismay,
Astonished: none among the choice and prime
Of those heaven-warring champions could be found
So hardy as to proffer or accept,
Alone, the dreadful voyage; till at last
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride
Conscious of highest worth, unmoved thus spake: —
"O progeny of heaven! empyreal thrones!
With reason hath deep silence and demur
Seized us, though undismayed. Long is the way
And hard, that out of hell leads up to light.

better, fr. Fr. *sentier*, path, as "the sentinel walks in a little path"), sentinels. **Stations**, stationed guards. — 413. **Had need all.** *Would have need of all?* or *would have in need all?* — 414. **We.** Marked by Milton to be spelled *wee* for emphasis by contrast with *he*. — 416. **All.** All *what?* **Relies.** Subject nominative? — 418. **Look** in **suspense.** 'His look ranging or suspended over the assembly as if uncertain from what quarter there might be a response.' *Masson.* Why did not Moloch volunteer? — 420. **Mute.** As the Senate, after the defeat and death of the Scipios, sat mute before the choice of a commander for the army in Spain, no one daring to accept the position. *Liv.* XXVI. 18. — 429. **Unmoved.** *Without rising from his seat?* or *undisturbed* by the danger? or *unsolicited*, i. e. of his own motion? — 430. **Of heaven.** All of Satan's speeches to the assembled angels show the art or artifice of an orator, first conciliating his audience. How with Moloch's? Mammon's? Belial's? Beëlzebub's? Any reason for the difference? — 431. **Demur** (Lat. *demorāri*, to loiter, to retard; Fr. *demeurer*, to stay; *demeurer muet*, to be struck dumb), hesitation. — 432. **Long**, etc. So says Dante, "The way is long, and difficult the road." *Infer.* XXXIV. 95. Similarly the famous lines in Virgil, *Æn.* VI. 128, 129, "The descent to hell is easy

Our prison strong, this huge convex of fire,
Outrageous to devour, immures us round
Ninefold; and gates of burning adamant,
Barred over us, prohibit all egress.
These passed, if any pass, the void profound
Of unessential night receives him next,
Wide gaping, and with utter loss of being
Threatens him, plunged in that abortive gulf.
If thence he scape into whatever world
Or unknown region, what remains him less
Than unknown dangers, and as hard escape?
But I should ill become this throne, O peers,
And this imperial sovranty, adorned
With splendor, armed with power, if aught proposed
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting. Wherefore do I assume
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honor, due alike
To him who reigns, and so much to him due
Of hazard more as he above the rest
High honored sits? Go, therefore, mighty powers,

. . . but to retrace one's steps, to come up and out to the upper air, this is the task, this the toil." — 434. **Convex.** Contemplated from the outside? Or was 'convex' used by the old poets for 'concave,' like Lat. *convexus*? See l. 635. — 436. **Ninefold,** etc. How had Satan learned these particulars? Had they consciousness, power of observation, when they entered hell? or is it mere *assumption* of knowledge on the part of Satan? See ll. 165 to 169; also ll. 645, 646. **Adamant.** What is it? etymology. — 438. **Void profound,** Lucretius's *inane profundum,* Shakespeare's 'empty vast and wandering air,' or 'kingdom of perpetual night,' in *Richard III.*, I. IV. — 439. **Unessential,** without real substance. A dark infinite vacuum? — 441. **Abortive.** Non-producing? or never bringing to completion? or rendering incomplete, destroying life? **Remains,** awaits, Lat. *manet.* — 445–55. This handsome recognition of the obligation imposed by sovereignty is slightly like Prince Sarpedon's, *Il.* XII. 310, etc. So *Par. Reg.* II. 463, etc. — 452. **Refusing** = *if* refusing? — 453. **Alike.** *Hazard* and *honor* alike? or due to

Terror of heaven, though fallen! intend at home,
While here shall be our home, what best may ease
The present misery, and render hell
More tolerable; if there be cure or charm
To respite, or deceive, or slack the pain
Of this ill mansion: intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all: this enterprise
None shall partake with me." Thus saying, rose
The monarch, and prevented all reply;
Prudent lest, from his resolution raised,
Others among the chief might offer now,
Certain to be refused, what erst they feared,
And, so refused, might in opinion stand
His rivals, winning cheap the high repute
Which he through hazard huge must earn. But they
Dreaded not more the adventure than his voice
Forbidding; and at once with him they rose.
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend
With awful reverence prone, and as a god
Extol him equal to the Highest in heaven.
Nor failed they to express how much they praised
That for the general safety he despised
His own: for neither do the spirits damned

him and the *rest* alike?—457. **Intend,** attend to. So Shakes. *Tim. of Ath.* II. II.; also Bacon's *Henry VII.* "The king intended his pleasures." Lat. *intendere* (*animum*), to stretch (the mind) to.—462. **Mansion** (Lat. *manēre*, to remain), abiding-place.—464. **Coasts,** etc., where?—467. **Prevented** (*pre*, before, *venīre*, to come), forestalled. The peremptoriness of this conclusion is regal? But what has become of their republican equality?—468. **From.** *By?* **Raised** in courage?—470. **What.** What? **Certain.** Difference between this and 'sure'?—471. **Opinion,** public opinion, or reputation. So repeatedly in Shakes. (*Mer. of Ven.* I. I., 'this fool-gudgeon, this opinion?—478. **Prone,** bowing down. **As a god,** etc. Slave to the 'last infirmity of noble mind.'—482. **Neither.** 'Not any more than bad men.' *Keightley.* Storr cites very appositely, James ii. 19, "The devils also believe

Lose all their virtue; lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition varnished o'er with zeal.
  Thus they their doubtful consultations dark
Ended, rejoicing in their matchless chief:
As, when from mountain tops the dusky clouds
Ascending, while the north wind sleeps, o'erspread
Heaven's cheerful face, the louring element
Scowls o'er the darkened landskip snow or shower;
If chance the radiant sun, with farewell sweet,
Extend his evening beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
O shame to men! Devil with devil damned
Firm concord holds; men only disagree
Of creatures rational, though under hope
Of heavenly grace, and, God proclaiming peace,
Yet live in hatred, enmity, and strife
Among themselves, and levy cruel wars,
Wasting the earth, each other to destroy:

and tremble."—483. **Virtue.** *Satan's* public spirit? or *their* generous recognition of his seeming merit? **Lest.** Meaning, '*I say* this, lest'?—485. **Close,** concealed.—486. **Consultations.** Note the position of the noun between two adjectives, an arrangement of which Milton is fond. See I. l. 69; and 'sad occasion dear.' *Lycidas,* 6.—488. **As when,** etc. "This simile brightens and refreshes for a moment the sombre atmosphere of hell." *Ross.* It is preceded by the mention of distant thunder, and followed by a gorgeous display of royalty. Name all its parts.—489. **North wind sleeps,** etc. "While the might of Boreas sleeps." *Il.* V. 524. The north wind would drive the clouds away. They quote here *Il.* XVI. 297; also Spenser's 40th Sonnet.—490. **Heaven's cheerful face.** This phrase is in Spenser, *Faerie Queene,* II. XII. 34. **Louring.** 'Lour' is akin to 'leer,' to look in a covert or suspicious way; Low Ger. *lûren,* to look sullen. **Element.** Here, as often in Shakes. and the old writers, 'element' is air or sky.—491. **Snow,** apposition to 'element'? or object of 'scowls'?—492. **Chance,** as in l. 396.—495. **Rings.** Why not *ring*?—496. **O, shame.** "He evidently had his own times in view." *Keightley.*—497. **Concord,** etc. Todd quotes Bishop Hall (1615), "Even evil spirits keep touch within themselves."—501. **Levy** (Fr. *lever,* lift, raise). "This sense seems improper." *John-*

As if (which might induce us to accord)
Man had not hellish foes enow besides,
That day and night for his destruction wait.
The Stygian council thus dissolved, and forth
In order came the grand infernal peers:
Midst came their mighty paramount, and seemed
Alone the antagonist of heaven, nor less
Than hell's dread emperor, with pomp supreme,
And god-like imitated state: him round
A globe of fiery seraphim enclosed
With bright emblazonry, and horrent arms.
Then of their session ended they bid cry
With trumpets' regal sound the great result:
Toward the four winds four speedy cherubim
Put to their mouths the sounding alchemy,
By harald's voice explained; the hollow abyss
Heard far and wide, and all the host of hell
With deafening shout returned them loud acclaim.
Thence more at ease their minds, and somewhat raised
By false presumptuous hope, the rangèd powers

son. Subsequent usage has fully justified Milton. — 504. **Enow** (A. S. *genoh;* Ger. *genug,* enough; Norweg. *nogr,* abundant), old form of *enough.* This pronunciation is still heard in some parts of England. — 508. **Paramount** (Lat. *per,* through; *ad,* to; *montem,* mountain; Fr. *paramont,* at the top), lord-paramount. — 509. **Alone** = the *only*? or able *single-handed* to be? Difference between 'only' and 'alone'? — 512. **Globe.** *Circle* or *ring* (as *globus, Æn.* X. 373)? or *sphere?* Masson prefers the latter, and refers to *Par. Reg.* IV. 581–82, 'a fiery globe of angels.' **Fiery.** "This is the meaning of seraph." *Keightley.* See note on I. 129. — 513. **Emblazonry.** See I. l. 538. **Horrent,** bristling, erect. See 'horrid,' I. 563. — 514. **Cry,** as a *crier* proclaims. — 515. **Regal.** What fitness in this word? — 517. **Alchemy.** "White alchemy is made of pan-brass one pound, and arsenicum three ounces; or of copper and auripigmentum" (ore of arsenic). *Bacon.* Alchemy proper was the pretended art of transmuting metals; hence the word is used for any metals mixed with chemical skill? — 518. **Harald's.** This spelling is Milton's. **Explained.** The trumpet blast is instantly followed by the crier's voice explaining its full meaning? The sound of this line is thought to echo the sense. **Abyss.** *Hell?* or *Chaos?* In I. 543, the shout is distinctly heard outside the walls of hell! — 521. **Thence.** In *consequence* of this? or from that *spot?* or after that *time?* — 521-22. **Rangèd . . . disband.** Had they remained

Disband; and, wandering, each his several way
Pursues, as inclination or sad choice
Leads him perplexed, where he may likeliest find
Truce to his restless thoughts, and entertain
The irksome hours, till his great chief return.
Part on the plain, or in the air sublime,
Upon the wing, or in swift race contend,
As at the Olympian games or Pythian fields;
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigades form:
As when, to warn proud cities, war appears
Waged in the troubled sky, and armies rush
To battle in the clouds; before each van
Prick forth the aery knights, and couch their spears
Till thickest legions close; with feats of arms
From either end of heaven the welkin burns.
Others, with vast Typhœan rage, more fell,

in order under arms till then? What does this show as to their absence from the great hall? — 526. **Entertain** (Lat. *inter*, between; *tenēre*, to hold; Fr. *entretenir;* Ital. *intrattenere*), while away, beguile. — 528, etc. Similar the games in Elysium, *Æn.* VI. 642, etc.; also in the Greek army before Troy while Achilles abstained from battle. *Il.* II. 773–75. See, too, the mention of 'heroic games' among the good angels, IV. 551, 552. (Does not this last citation suggest a joyousness in heaven quite the reverse of the tedious solemnities and perpetual psalm-singing which Taine pretends to find to be the sole business of Milton's angels?) **On the plain**, where the great muster and review were held. **Or**, either? **Sublime** (Lat. *sublevāre*, to lift; *sublimis*, high), aloft. — 530. **Olympian games**, foot-races, horse-races, wrestling, boxing, leaping, armor-races, throwing the discus, etc? They were celebrated every fifth year at Olympia in Elis. See *Class. Dict.* **Pythian fields**, in the Crissæan plain near Delphi, where, every fifth year, were athletic sports, horse-races, contests in singing, art, etc. See *Class. Dict.* — 531, 532. **Fiery steeds.** Horses of fire and chariots of fire are mentioned in the Scriptures, 2 Kings ii. 11; vi. 17. See Ps. lxviii. 17; Hab. iii. 8. **Shun the goal with rapid wheels.** This of course suggests Horace's *metaque fervidis evitata rotis*, and the goal shunned with burning wheels, *Odes*, I. i. 4. The goal was a cone-shaped cypress column, around which the chariot flew in the race. **Fronted**, confronting. — 533–38. **As when**, etc. The *aurora borealis?* Virgil (*Geor.* I. 474) says, "Germany heard the sound of arms in the whole sky"; and Shakes. (*Jul. Cæs.* II. ii. 19, 20), "Fierce fiery warriors fought upon the clouds in

Rend up both rocks and hills, and ride the air
In whirlwind; hell scarce holds the wild uproar:
As when Alcides, from Œchalia crowned
With conquest, felt the envenomed robe, and tore
Through pain up by the roots Thessalian pines,
And Lichas from the top of Œta threw
Into the Euboic sea. Others, more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds, and hapless fall
By doom of battle, and complain that Fate
Free Virtue should enthrall to Force or Chance.
Their song was partial; but the harmony
(What could it less when spirits immortal sing?)
Suspended hell, and took with ravishment

ranks and squadrons and right form of war." **Troubled sky.** Shakes. has 'troubled heaven,' *Henry IV.*, I. i. 10.— **Prick** their horses with the spur? So, "A gentle knight was pricking on the plain," beginning of *Faerie Queene.* **Couch** (Fr. *coucher*, to place in rest), place in rest against a portion of the breast armor? **Close,** grapple. **Welkin** (A. S. *wolcen*, Ger. *Wolke*, cloud. Perhaps from the woolly (Ger. *Wolle*, wool) aspect of the clouds. *Wedgewood.* Morris derives it fr. *wealcan*, to roll, turn. — 539. **Others.** These are not 'on the plain' (l. 528), but in a rocky, hilly region, probably not far away. See I. 670. **Typhœan.** Typhoeus (pronounced Ty-phō'-eus, trisyl.) was the same as Typhon, who, according to the Athenian writer Apollodorus, hurled great rocks against heaven. See I. 199. — 540. **Ride the air.** "Infected be the air whereon they ride." *Macbeth*, IV. i. See note l. 663. — 542. **Alcides,** Hercules, grandson of Alcæus. **Œchalia,** a city near the middle of Eubœa, or, as some say, in Thessaly. — 543. **Conquest,** of Eurytus, King of Œchalia. **Robe,** which Deïanira, wife of Hercules, unwittingly steeped in poison, thinking the substance had a magic power to win back her husband's affection. See *Class. Dict.* Ovid. *Met.* IX. 136, etc. — 545. **Lichas,** the luckless bearer of the poisoned robe to Hercules. **Œta,** a rugged pile of mountains in the S. E. of Thessaly. See Ov. *Met.* IX. 136 to 229; and the masterly dramatic treatment of the whole in Sophocles' *Trachiniæ.* — 546. **Euboic Sea,** between the mainland of Greece and the island Eubœa. — 547. **Retreated,** retired, withdrawn. — 551. **Virtue should enthrall,** etc. Bentley pointed out the origin of this line in the whining utterance which Dion Cassius alleges to have been quoted from Euripides by Brutus just before his suicide, "Impudent virtue, thou wast, then, mere talk. I practised thee as a reality; but thou wast, it would seem, enthralled to force" (or 'enthralled to *chance*,' according to another reading). — 554. So at the music of Orpheus in hell, the

The thronging audience. In discourse more sweet
(For eloquence the soul, song charms the sense)
Others apart sat on a hill retired,
In thoughts more elevate, and reasoned high
Of providence, foreknowledge, will, and fate,
Fixed fate, free will, foreknowledge absolute,
And found no end, in wandering mazes lost.
Of good and evil much they argued then,
Of happiness and final misery,
Passion and apathy, and glory and shame;
Vain wisdom all, and false philosophy!
Yet, with a pleasing sorcery, could charm
Pain for a while, or anguish, and excite
Fallacious hope, or arm the obdurèd breast
With stubborn patience as with triple steel.
Another part, in squadrons and gross bands,
On bold adventure to discover wide
That dismal world, if any clime perhaps

snaky-tressed Eumenides were spell-bound, Cerberus held his triple mouth agape, and the wheel of Ixion stood still. Virg. *Georg. IV.*, 481–4. **Took,** captivated. Milton shows here, as often elsewhere, his fondness for music. — 556. **Eloquence the soul, song charms the sense.** How far is this distinction true? — 558. **Elevate.** Others? or thoughts? As in I. 193, the omission of *d* is for euphony. The principle, as shown in 'Early English,' is thus stated by Morris: "If the root of a verb end in *d* or *t* doubled or preceded by another consonant, the *d* or *t* of the past participle is omitted. *Specimens,* XXXV. **Reasoned high.** The endless and fruitless discussions of insoluble questions by the schoolmen, half theologians, half metaphysicians, here have their prototype! See Himes's *Study of Par. Lost,* p. 47. — 560. The repetition with epithets suggests the mazes of puzzling and barren 'philosophy.' What Milton himself thought on these themes is hinted in III. 110–30. **Absolute** = apart from predestination? — 561. **Wandering.** *Causing* to wander? or *coming and going*? — 562. **Of good,** etc.; i. e. '*summum bonum,* of the origin of evil, and other philosophic topics, on which also certainty is not to be attained.' *Keightley.* — 564. **Apathy.** The Stoics argued that the wise man feels neither pain nor pleasure. — 566. **Charm.** As music did the torments of Prometheus and Tantalus. Hor. *Odes,* II. XIII. 33–38. — 568. **Obdurèd** (Lat. *obdūro,* I harden), hardened. — 569. **Triple.** Horace says, "That man had oak and *triple brass* around his breast, who first entrusted a frail vessel to the merciless ocean." — 570. **Squadrons,** battalions. See note on I. 758. **Gross**

Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams —
Abhorrèd Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegeton,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethe, the river of oblivion, rolls
Her watery labyrinth; whereof who drinks,
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies dark and wild, beat with perpetual storms
Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems
Of ancient pile; all else deep snow and ice,
A gulf profound as that Serbonian bog

(Lat. *crassus*, thick; Fr. *gros*, big, great), large. — 574. **Flying.** Why *flying*? — 575. **Four infernal rivers.** The topography of hell must be somewhat as shown by the diagrams of Prof. Himes in the Introduction, p. xvi. — 577–80. **Styx** (Gr. Στύξ, styx, hateful; στυγέω, I hate), the river of *hate*. **Acheron** (Gr. ἄχος, ache; ῥέω, I flow), the river of *pain*. **Cocytus** (Gr. κωκύω, I wail), the river of *wailing*. **Phlegeton** (Gr. φλέγω, I burn), the river of *fire*. **Torrent** (Lat. *torrens*), scorching or rushing. Milton perhaps combines both meanings here. Virg. *Æn.* VI. 550, called it 'a river rapid with torrent flames'; Silius Italicus, XIV. 62, 'torrent of flames.' These four rivers are named in the tenth book of the Odyssey. — 581. **Inflame.** Neuter? or active? to *be* on fire? or to *set* on fire? — 583. **Lethe** (Gr. λήθη, lethe, forgetfulness), oblivion. Why 'slow and silent'? — 584. **Labyrinth.** As the Egyptian labyrinth was half underground, are we to understand the same of this river? that it ran with intricate windings 'through caverns measureless to man, down to a sunless sea'? In Virg. *Æn.* VI. 705, and Dante, *Inferno*, XIV. 136, Lethe is, as here, somewhat remote from the other streams. — 587. **Frozen continent**, etc. This terrible picture is all Milton's own, though Dante (*Infer.* III. 87) names 'the eternal shades in heat and frost' (so *Purg.* III. 11), and Shakes. (*Meas. for Meas.* III. 1.) 'thrilling regions

Betwixt Damiata and mount Casius old,
Where armies whole have sunk : the parching air
Burns frore, and cold performs the effect of fire.
Thither, by harpy-footed furies haled,
At certain revolutions all the damned
Are brought ; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice
Their soft ethereal warmth, and there to pine,
Immovable, infixed, and frozen round
Periods of time ; thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro, their sorrow to augment,

of thick-ribbed ice.' — 589. **Dire hail** is Horatian, *Odes*, I. II. 1, 2. — 592. **Serbonian bog.** Mentioned with Mount Casius in *Herod.* II. 6; also in III. 5. About 1,000 stadia (somewhat less than 125 miles) in circuit, surrounded by knolls of shifting sand, which in high winds was swept into the lake till the water was hardly distinguishable from land. — 593. **Damiata.** Damietta, a city of about 25,000 inhabitants, on the right bank of the principal eastern branch of the Nile, eight miles (five more than formerly) from the Mediterranean. **Casius,** now Cape El-Cas, about 70 miles east of Damietta? Here reposed the remains of the murdered Pompey. "Many of those ignorant of the peculiarity of the region have disappeared (here) with whole armies." *Diodorus the Sicilian*, I. 35. Lucan, *Pharsal.* VIII. 539, calls it a 'perfidious land.' — 595. **Frore,** (A. S. *froren*, participle of *freósan*, to freeze), frozen, with frost. Virgil, *Geor.* I. 93, Xenophon, *Anab.* IV. 5, 3, and *Ecclesiasticus*, XLIII. 20, 21, speak of the cold north wind's *burning.* **The effect,** etc. This is shown by touching the flesh with carbonic acid gas solidified by intense cold. — 596. **Harpy-footed furies.** The Furies, incarnations of the torments of a guilty conscience, were properly three in number. Milton gives them the talons of harpies ('snatchers,' personified storm-winds). Persons who have mysteriously disappeared are represented as carried away by harpies. (*Odys.* I. 241.) — 600. **Starve** (A. S. *steorfan*, to die ; Ger. *sterben* ; A. S. *deorfan*, to labor painfully, to perish), to suffer; to waste. "The pain of intense cold seems to have entered most powerfully into the northern conceptions of hell." *Masson.* — 601. **Ethereal** (Gr. *αἴθω*, *aitho*, I kindle, light up; *αἰθήρ*, *aithēr*, space filled with light, sky filled with pure fire). The ethereal warmth is that warmth proper to bodies composed of fiery essence or dwelling in the empyrean. — 604. **Sound** (A. S. *sund*, swimming), an arm of the sea that can be swum over. This etymology, harmonizing with the ordinary use of the word (as also the term 'ford,' l. 612), tends to show that 'infinite abyss,' in l. 405, is not Lethe, as some have supposed. —

And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink ;
But fate withstands, and, to oppose the attempt,
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In confused march forlorn, the adventrous bands,
With shuddering horror pale, and eyes aghast,
Viewed first their lamentable lot, and found
No rest. Through many a dark and dreary vale
They passed, and many a region dolorous,
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death ! which God by curse
Created evil, for evil only good ;

610. **Fate withstands** (Lat. *fata obstant*, *Æn.* IV. 440). — 611. **Medusa**, chief of the three Gorgons, who were frightful maidens with wings, scales, brazen claws, enormous teeth, and snaky hair. Whoever looked upon her face was changed to stone. See *Class. Dict.* — 612. **Water flies.** All of this passage is 'a fine allegory to show that there is no forgetfulness in hell.' *Newton.* — 614. **Tantalus**, tormented with thirst, up to his chin in water which fled as he stooped to drink. — 615. **Forlorn.** What was? — 617. **First** = for the first time? — 618. **No rest.** The critics cite the case of the unclean spirit walking through dry places, seeking rest and finding none, Matt. xii. 43 ; Luke xi. 24. — 619. **Dolorous.** At the beginning of the 3d Canto of the *Inferno*, Dante rings the changes on *dole*, *dolent*, *dolorous*, etc. — 620. **Frozen . . . fiery Alp.** He may have thought of Iceland, where the most terrible volcanoes are in close proximity to ice-covered mountains? **Alp** (Gaelic, meaning height, mountain). — 621. "The poet here rises into a very powerful climax. The monosyllabic words are strongly expressive both of the rugged horror of the infernal world, and of the toiling enterprise of its explorers." *Hunter.* Burke cites the line as an example of "a very great degree of the sublime, which is raised yet higher by what follows, A UNIVERSE OF DEATH"! **Rocks** (of death?), **caves** (of death?). — 623. **Created evil.** Milton is justified by the Scripture, "I make peace, and create evil ; I the Lord do all these things." Isaiah xlv. 7. In IV. 110, Satan deliberately says, "Evil, be thou my good." In scanning, do not slur nor drop the syllables of 'evil.' —

Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and worse
Than fables yet have feigned or fear conceived,
Gorgons, and hydras, and chimeras dire.
Meanwhile the adversary of God and man,
Satan, with thoughts inflamed of highest design,
Puts on swift wings, and towards the gates of hell
Explores his solitary flight: sometimes
He scours the right hand coast, sometimes the left;
Now shaves with level wing the deep, then soars
Up to the fiery concave towering high.
As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds

625. **Prodigious** (Lat. *prodigium*, prodigy, portent), portentous. So Shakes. uses the word. *Jul. Cæs.* I. 3; *Rich. III.*, I. II. 22. — 626. Do not drop the unemphatic syllables, nor attempt to reduce the metre to tame uniformity. — 628. Virgil locates these monsters in hell. *Æn.* VI. 286–9. **Hydras** (Gr. Ὕδρα, Lat. *hydra*, water-serpent). The Lernæan was nine-headed. Virgil (*Æn.* VI. 576) mentions a fifty-mouthed hydra in hell. **Chimeras**, fire-breathing monsters, with the heads of lions, the bodies of goats, and the tails of serpents. See *Class. Dict.* — 631. **Puts on.** "It is a question whether this is to be understood literally." *Storr.* Aeronauts and learned critics are easily puzzled by poets! A little imagination, and a glance at I. 175, 674, II. 700, V. 276–7 ('proper shape a seraph winged') would have shown that Hermes' fastening winged sandals under his feet (*Iliad*, XXIV. 340; *Æn.* IV. 239) is no parallel? **Gates.** Had he previous knowledge of their locality? See note on l. 436. — 632. **Explores his solitary flight.** 'Being alone flies exploring the region.' *Keightley.* Is this explanation satisfactory? — 633. **Scours** (Dan. *skure*, to rub; Fr. *escurer*, *écurer*), goes swiftly past within touching distance. — 634. **Shaves** (Lat. *scabĕre*; Ger. *schaben*, to scrape), skims along (with wings that might cut the foam!). More poetical than Virgil's *radit iter liquidum? Æn.* V. 217. **Deep.** What? — 635. **Towering.** Belongs to concave? or to Satan? — 636–48. "The general effect of this elaborated simile is very grand." *Ross.* What are its salient parts? — 637. **Hangs**, etc. "No commentator, as far as I know, has observed that this is an expansion of μετέωρος, literally high in air; then, of ships, out at sea." *Storr* (edition of 1874, Rivingtons). But 'hangs in the clouds' is hardly an expansion of 'is high in air'; and Major in his edition of 1853, says, "So the Greeks term ships out at sea μετέωροι," and in confirmation he quotes Arnold on *Thuc.* I. 112. The word μετέωρος, meteōros, spoken of a ship, perhaps more properly

Close sailing from Bengala, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs; they on the trading flood,
Through the wide Ethiopian to the Cape,
Ply stemming nightly toward the pole: so seemed
Far off the flying fiend. At last appear
Hell-bounds, high reaching to the horrid roof,
And thrice threefold the gates; three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,

means 'high at sea,' or 'on the high seas.' (See Milton's use of 'meteorous,' XII. 629, 630, spoken of angels gliding *on* the ground like mist.) Accounts are given of ships mirrored in the clouds, and so visible at a great distance while yet below the horizon. **Equinoctial,** on or near the equator? The commentators fail to notice the reason why Milton says *equinoctial.* Perhaps because Satan is flying in the equatorial or middle region of hell? Like the fleet, he is indistinctly seen in 'the dusky air,' high, vast, and moving south? — 638. **Close sailing.** Sailing in a compact group? or sailing close to the wind? In what direction blow the monsoons? **Bengala,** Bengal. — 639. **Ternate and Tidore,** two of the famous Spice Islands or Moluccas. They are less than one degree from the equator. — 640. **They,** the large merchant-ships? **Trading flood.** So named by Milton with as good right as the steady winds are named 'trade winds.' — 641. **Wide Ethiopian,** the vast Indian Ocean. Is the word 'Ethiopian,' used delicately to suggest darkness? or is it merely 'because it washes the eastern shores of Ethiopia, as Africa S. of Egypt used to be called'? **Cape,** of Good Hope. — 642. **Ply.** As a nautical term, ply means either 'make regular trips,' or 'endeavor to make way against the wind.' To 'ply' is sometimes to work one's way busily, or pursue one's course with diligence or pertinacity. Which meaning is best here? **Stemming,** cutting through the water with the ship's stem? or sailing 'close to the wind,' the monsoon blowing six months from the S. W.? or 'working the stem of the ship in the night-time to avoid land, bearing off towards the south'? **Nightly.** 'Because the constellation of the Cross by which they may be supposed to steer, is visible only by night'? or 'night by night'? or is 'nightly' used rather than 'daily,' to convey a notion of the darkness of Satan's journey? **Pole.** Meaning? — 643. **At last appear,** etc. Taine, who dislikes Milton and misrepresents him, cannot suppress his admiration of the next thirty lines. Quoting them, he says, "No poetic creation equals in horror and grandeur the spectacle that greeted Satan on leaving his dungeon." — 646. **Adamantine.** l. 436. — 647. **Impaled** (Lat. *palus,* a stake), inclosed, paled in, surrounded. So in Shakes.; also in Mil-

Yet unconsumed. Before the gates there sat
On either side a formidable shape.
The one seemed woman to the waist, and fair;
But ended foul in many a scaly fold
Voluminous and vast — a serpent armed
With mortal sting. About her middle round
A cry of hell-hounds never-ceasing barked
With wide Cerberean mouths full loud, and rung
A hideous peal . . . Far less abhorred than these
Vexed Scylla, bathing in the sea that parts
Calabria from the hoarse Trinacrian shore;
Nor uglier follow the night-hag, when, called
In secret, riding through the air she comes,

ton's prose. — 648. **Unconsumed.** Prof. Himes finds in the phenomena of the *aurora borealis* a physical basis for this picture; especially as the gates were probably at the outer boundary of the 'frozen continent.' — 648. **Before,** etc. The famous allegory which follows is founded on James i. 15, "Then when Lust hath conceived, it bringeth forth Sin, and Sin, when it is finished, bringeth forth Death." — 650. **Woman,** etc. The commentators cite, as partial sources of Milton's description of Sin, *Faerie Queene*, I. i. 14; II. vii. 40; Fletcher's *Purple Island*, XII. 27; Hesiod's *Theogony*, 298; Horace's *De Arte Poet.* 4; Ovid's *Met.* XIV. 59–67. Note the alliteration in several of these lines. — 653. **Sting.** "The sting of death is sin." 1 Cor. xv. 56. — 654. **Cry,** pack. "You common cry of curs." Shakes. *Coriolanus*, III. 3. The hell-hounds are the horrors of a guilty conscience? — 655–56. **Cerberean,** like those of Cerberus, the three-headed dog that guarded the gates of hell. See *Class. Dict.* **Rung,** etc. 'Hath rung night's yawning peal.' *Macbeth*, III. ii. 43. — 659. **Less abhorred** hounds **than these.** — 660. **Scylla.** The story is that Scylla was once a beautiful maiden, but that the enchantress Circe changed her body below her waist into barking monsters by infecting with baleful juices the water in which Scylla was wont to bathe. Says Homer, "She has twelve feet, and six long necks, with a terrific head and three rows of close-set teeth on each . . . Out of every ship that passes, each mouth takes a man." *Odys.* XII. 89, etc. See *Class. Dict.* — 661. **Trinacrian** (Gr. τρεῖς, treis, three; ἄκραι, akrai, promontories; Trinacria, land of 'the three promontories,' on the N. E., S. E., and W.), Sicilian. **Calabria** = Southern Italy, including in the middle ages the land of the Bruttii. — 662. **Nor uglier** hell-hounds **follow. Night-hag.** 'From the Scandinavian mythology, in which night-hags, riding through the air, and requiring infant blood for their incantations, are common, and Lapland is their favorite region.' *Masson.* — 663. **Riding,** etc. "Infected be the air whereon they [witches] ride." *Macbeth*, IV. i. 138. "Grimm tells us that he

Lured with the smell of infant blood, to dance
With Lapland witches, while the laboring moon
Eclipses at their charms. The other shape —
If shape it might be called that shape had none
Distinguishable in member, joint, or limb;
Or substance might be called that shadow seemed,
For each seemed either — black it stood as night,
Fierce as ten furies, terrible as hell,
And shook a dreadful dart: what seemed his head
The likeness of a kingly crown had on.
Satan was now at hand, and from his seat
The monster moving onward came as fast
With horrid strides; hell trembled as he strode.
The undaunted fiend what this might be admired —
Admired, not feared, God and his Son except:

does not know when broom-sticks, spits, and similar utensils were first assumed to be the canonical instruments of this nocturnal equitation. He thinks it comparatively modern; but I suspect it is as old as the first child that ever bestrode his father's staff, and fancied it into a courser shod with wind, like those of Pindar. Alas for the poverty of human invention! It cannot afford a hippogriff for an every-day occasion. The poor old crones, badgered by inquisitors into confessing they had been where they never were, were involved in the further necessity of explaining how the —— they got there. The only steed their parents had ever been rich enough to keep had been of this domestic sort. . . . If youth and good spirits could put such life into a dead stick once, why not age and evil spirits now?" *Lowell's* essay on Witchcraft in *Among my Books.* Falstaff mounts their master on a different nag, a fiddlestick. *1 Henry IV.*, II. iv. — 665. **Laboring.** Virgil calls lunar eclipses *lunæ labores*, labors of the moon. Juvenal has the precise equivalent. Sat. VI. 443. — 666. **Charms.** Meaning? — **The other shape,** etc. "The grandest efforts of poetry," remarks Coleridge on this passage, "are where the imagination is called forth to produce, not a distinct form, but a strong working of the mind, still offering what is still repelled, and again creating what is again rejected; the result being what the poet wishes to impress; viz. the substitution of a sublime feeling of the imaginable for mere images." Test this celebrated description of Death by Coleridge's principle. See Job iv. 13 to 17. — 673. **Kingly crown.** Because Death is 'the king of terrors'? Job xviii. 14; Rev. vi. 2, 8. — 676. **Trembled as he strode.** Hence Prof. Himes infers, contrary to Masson's opinion, that the gates were not at the highest point of the concave roof overhead, but 'in a perpendicular wall' at the 'boundary of hell's outmost circle of extreme cold.' See Introduction. — 677.

Created thing nought valued he, nor shunned;
And with disdainful look thus first began: —
"Whence, and what art thou, execrable shape,
That darest, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,
That be assured, without leave asked of thee.
Retire! or taste thy folly, and learn by proof,
Hell-born, not to contend with spirits of heaven!"
To whom the goblin full of wrath replied: —
"Art thou that traitor-angel, art thou he,
Who first broke peace in heaven, and faith, till then
Unbroken, and in proud rebellious arms
Drew after him the third part of heaven's sons
Conjured against the Highest; for which both thou
And they, outcast from God, are here condemned
To waste eternal days in woe and pain?
And reckonest thou thyself with spirits of heaven,
Hell-doomed, and breathest defiance here and scorn,

Admired, wondered. I. 690. — 678. **Except.** This sentence, beginning with 'God' and ending with 'shunned,' is usually conceded to be in strictness ungrammatical, or at least un-English; as if God and his Son were included by Milton among created things. The commentators seek to justify Milton by quoting similar examples from Dante and other great poets, Sir Thomas Browne and other eminent prose writers. But suppose we interpret thus: "The undaunted Fiend wondered what this might be; wondered, not feared [what this might be], except [it were] God and his Son." Prof. Himes remarks: "To the Son are ascribed [by Milton] omnipotence, omniscience, and, through the continual presence of the Father, infinity in every respect. He is never represented as accomplishing any of his great works without the Father; but whatever he does, and wherever he goes, the Father is always with him (VII. 588-90). . . . He had existed with God as his Word (sensible to hearing as now to sight?) from eternity. He is not God alone without the Father; neither is the Father God alone without the Son, inasmuch as he calls the Son 'my word, my wisdom, my effectual might.'" III. 170. — 688. **Goblin** (Fr. *gobelin*, an ugly spirit; Welsh, *coblyn*; Ger. *kobold*, an underground spirit that creeps in mines; Gr. κόβαλος, kobalos; Armoric, *gobilin*, 'lubbar-fiend'), a frightful phantom. — 692. Rev. xii. 4, 7, 9. — 693. **Conjured** (Lat. *con*, together, *jurāre*, to swear), sworn together, in sworn conspiracy. Conjūred. — 696. **Spirits of heaven,** the retort to l. 687; as **hell-doomed** is to **hell-born.** —

Where I reign king, and, to enrage thee more,
Thy king and lord? Back to thy punishment,
False fugitive! and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before!"
So spake the grisly terror, and in shape,
So speaking and so threatening, grew tenfold
More dreadful and deform. On the other side,
Incensed with indignation, Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge
In the arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levelled his deadly aim; their fatal hands
No second stroke intend; and such a frown
Each cast at the other as when two black clouds,

700. **False.** Why false?—701. King Rehoboam threatened, "My father hath chastised you with whips, but I will chastise you with scorpions." 1 Kings xii. 11. **Whip of scorpions** is a name, like 'cat-o-nine-tails.'—706. **Deform** (Lat. *de*, from, away from; *forma*, beauty).—707. **Incensed** (Lat. *incendĕre*, to set on fire; *candĕre*, to be glowing hot), aflame, on fire.—709. **Ophiuchus** (Gr. ὄφις, ophis, serpent; ἔχειν, echein, to hold; ὀφιοῦχος), the serpent-holder, a northern constellation forty degrees long, formerly pictured as a man with his foot on the scorpion, his head near that of Hercules, and holding a serpent in his hand. See map of these constellations. Is there any significance in this collocation (which does not seem to have attracted the attention of the commentators)? Satan, Sin, Death, in the poem; the comet, Hercules, the Scorpion, the Serpent, and the gigantic Serpent-holder, in the sky!—710, 711. **Hair.** Comet is from Gr. κομήτης, hairy, fr. κόμη, flowing hair. **Shakes pestilence**, etc. The old belief that comets portend disasters, is uttered in the first three lines of *1 Henry VI.* (see Proctor's essay on *Comets as Portents* in his *Myths and Marvels of Astronomy*):—

> "Hung be the heavens with black, yield day to night.
> Comets, importing change of time and states,
> Brandish your crystal tresses in the sky."—

714. **As when**, etc. "Not quite correct, for bodies in the air cannot move in opposite directions, as the wind blows only one way at a time." *Keightley.* The meteorologists do not agree with Mr. Keightley. "When opposite winds

With heaven's artillery fraught, come rattling on
Over the Caspian, then stand front to front
Hovering a space, till winds the signal blow
To join their dark encounter in mid air:
So frowned the mighty combatants that hell
Grew darker at their frown; so matched they stood;
For never but once more was either like
To meet so great a foe. And now great deeds
Had been achieved, whereof all hell had rung,
Had not the snaky sorceress, that sat
Fast by hell gate and kept the fatal key,
Risen, and with hideous outcry rushed between.
"O father! what intends thy hand," she cried,
"Against thy only son? What fury, O son,
Possesses thee to bend that mortal dart
Against thy father's head? and knowest for whom!
For him who sits above, and laughs the while
At thee ordained his drudge to execute
Whate'er his wrath, which he calls justice, bids —
His wrath, which one day will destroy ye both!"
She spake, and at her words the hellish pest
Forbore: then these to her Satan returned: —
"So strange thy outcry, and thy words so strange

of different temperature meet," says Guyot, explaining the cause of tornadoes, "a vast amount of vapor is condensed into a thick black cloud, and a whirling motion is given to the air," etc. — 715. **Fraught**, etc. (Ger. *fracht*; Fr. *fret*, freight, the loading of a wagon or a ship; Ger. *ferchen*, to despatch; Swiss *ferken*, to forward goods. *Wedgwood.*) **Rattling.** So artillery wagons always *rattle*. **Heaven's artillery** is a phrase in Shakes. — 716. **The Caspian** was noted for storms. "Nor do hurricanes forever harass the Caspian," Hor. *Odes*, II. 9. "Clouds, together crushed and bruised, pour down a tempest by the Caspian shore." Fairfax's *Tasso*. So Purchas' *Pilgrims*, III. 241 (A.D. 1625). — 720. **Grew darker**, etc. "Where he looked, a gloom pervaded space." *Byron.* — 721. **Once more**, etc. Christ is to destroy death (1 Cor. xv. 26), and the devil (Heb. ii. 14). See Isaiah xxv. 8. — 724. **Snaky.** Why this epithet? — 730. **Knowest** (the termination *st*, a relic of *si* for *σύ*, su, thou, *tu*, thou, sufficiently indicates the subject *thou*), though thou **knowest for whom** thou doest it. — 731. **Laughs**, etc. "He that sitteth in the heavens shall laugh." Ps. ii. 4. — 735. So Ariosto calls the Fury

Thou interposest, that my sudden hand,
Prevented, spares to tell thee yet by deeds
What it intends, till first I know of thee
What thing thou art, thus double-formed, and why,
In this infernal vale first met, thou callest
Me father, and that phantasm callest my son.
I know thee not, nor ever saw till now
Sight more detestable than him and thee."

To whom thus the portress of hell-gate replied:—
"Hast thou forgot me, then, and do I seem
Now in thine eye so foul? once deemed so fair
In heaven, when at the assembly, and in sight
Of all the seraphim with thee combined
In bold conspiracy against heaven's king,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side opening wide,
Likest to thee in shape and countenance bright,
Then shining heavenly fair, a goddess armed,
Out of thy head I sprung. Amazement seized
All the host of heaven; back they recoiled, afraid
At first, and called me Sin, and for a sign
Portentous held me; but, familiar grown,
I pleased, and with attractive graces won
The most averse, thee chiefly; who, full oft
Thyself in me thy perfect image viewing,
Becamest enamored . . . Meanwhile war arose,
And fields were fought in heaven; wherein remained
(For what could else?) to our almighty foe
Clear victory; to our part, loss and rout

Megæra a *pest*; also Virgil, the harpies. *Æn.*, III. 215.—739. **Spares,** forbears. —741. **Double-formed.** How?—745. **Than.** See l. 299.—748. The universal experience; fair at the time, foul afterwards.—752. **On a sudden,** etc. As Minerva (wisdom) sprang into life from the brain of Jove, so Sin from the head of Satan. See *Class. Dict.*—755. **Left side.** Why *left*?—768. **Fields,** battles.

Through all the empyrean. Down they fell,
Driven headlong from the pitch of heaven, down
Into this deep; and in the general fall
I also: at which time this powerful key
Into my hand was given, with charge to keep
These gates forever shut, which none can pass
Without my opening. Pensive here I sat. . . .
Distorted, all my nether shape thus grew
Transformed; but he my inbred enemy
Forth issued, brandishing his fatal dart,
Made to destroy. I fled, and cried out *Death!*
Hell trembled at the hideous name, and sighed
From all her caves, and back resounded *Death!* . . .
These yelling monsters, that with ceaseless cry
Surround me, as thou sawest, hourly conceived
And hourly born with sorrow infinite
To me, . . . with conscious terrors vex me round,
That rest or intermission none I find.
Before mine eyes in opposition sits
Grim Death, my son and foe, who sets them on,
And me, his parent, would full soon devour
For want of other prey, but that he knows
His end with mine involved, and knows that I
Should prove a bitter morsel, and his bane,
Whenever that shall be: so Fate pronounced.
But thou, O father! I forewarn thee, shun
His deadly arrow; neither vainly hope
To be invulnerable in those bright arms,
Though tempered heavenly; for that mortal dint,
Save he who reigns above, none can resist."

So in Shakes. — 771. **Empyréan** (Gr. *ἐν*, in, *πῦρ*, fire; *ἔμπυρος*, in fire), the highest portion of space supposed to be pervaded by the pure element or essence of fire. See note on I. 117. — 772. **Pitch** (Old Fr. *pic*, high place; akin to *peak;* or fr. old *pike*), height. — 787. **Made.** *He?* or *dart?* — 801. **Conscious.** Meaning? — 803. **Opposition,** front? — 808. **Bane.** Because my death must end him? — 813. **Dint** ('*Dint, dent, dunt,* all imitative of the sound of a blow.' *Wedgwood*), stroke, blow. — 814. **Save he.** So Shakes., "All the conspira-

She finished, and the subtle fiend his lore
Soon learned, now milder, and thus answered smooth: —
"Dear daughter! — since thou claimst me for thy sire, . . .
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee, and all the heavenly host
Of spirits that, in our just pretences armed,
Fell with us from on high. From them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
The unfounded deep, and through the void immense
To search with wandering quest a place foretold
Should be, and, by concurring signs, ere now
Created vast and round; a place of bliss
In the purlieus of heaven; and, therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed,
Lest heaven, surcharged with potent multitude,
Might hap to move new broils. Be this, or aught
Than this more secret, now designed, I haste
To know; and, this once known, shall soon return,
And bring ye to the place where thou and Death
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, imbalmed
With odors. There ye shall be fed and filled
Immeasurably; all things shall be your prey."

tors, save only he," *Jul. Cæs.* V. 5; 'Save thou,' sonnet 109; 'save I,' *Twelfth Night*, III. 1. 172. **Save** (except that) **he** can, who, etc. — 815. **Lore** (A. S. *lær*, learning; *læran*, to teach), lesson. — 825. **Pretences**, claims. So used in Shakes. — 827. **Uncouth**, as in l. 407. — 829. **Unfounded** (Lat. *sine fundo*, without bottom; Fr. *sans fond*). Bottomless? or without foundation, treacherous? **Deep.** Hell? or Chaos? See note on l. 405. — 833. **Purlieus.** Fr. *pur*, free; *lieu*, place; *purlieu*, a place free from trees (*purus ab arboribus*), the outskirts of a forest; or Fr. *pour aller*, for to walk; *purlieu*, land once part of a royal forest but separated from it by perambulation (*pour-allée*) granted by the crown. **Placed**, etc. A *race* that has been *placed* therein? — 842. **Buxom** (A. S. *beógan*, *bugan*, to bow, to yield), yielding. Horace has *cedentem aera*, yielding air. *Sat.* II. 2, 13. — 843. **Fed.** "Death shall feed on

He ceased; for both seemed highly pleased, and Death
Grinned horrible a ghastly smile, to hear
His famine should be filled, and blessed his maw
Destined to that good hour. No less rejoiced
His mother bad, and thus bespake her sire:—
"The key of this infernal pit, by due,
And by command of heaven's all-powerful king,
I keep, by him forbidden to unlock
These adamantine gates: against all force
Death ready stands to interpose his dart,
Fearless to be o'ermatched by living might.
But what owe I to his commands above,
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office here confined,
Inhabitant of heaven and heavenly born,
Here in perpetual agony and pain,
With terrors and with clamors compassed round? . . .
Thou art my father, thou my author; thou
My being gavest me: whom should I obey
But thee? whom follow? Thou wilt bring me soon
To that new world of light and bliss, among
The gods who live at ease, where I shall reign

them." Ps. xlix. 14. — 846. **Grinned.** Ajax (*Il.* VII. 212), smiles 'with horrible countenance'; Minos (Dante's *Inferno,* V. 4) 'Standeth horribly and snarls'; Grantorto (*Faerie Queene,* V. XII. 16) is 'grinning griesly'; Sylvester's dead are 'grinning ghastly'; Statius's Tydeus (*Thebais,* viii. 582) is 'smiling dreadfully,' *formidabile ridens;* Cowley's devils (*Davideis*), 'with a dreadful smile deformedly grin'; and in Horace (*Odes,* III. XI. 21) Ixion and Tityos 'smiled with unwilling look.' Shakespeare has tried his pencil at the picture, and with what startling power!

"Within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his court; and there the antic sits,
Scoffing his state, and grinning at his pomp!"
Richard II., III. II. 160–163.

847. **Maw** (Dutch *maag,* Ger. *magen,* stomach). **Blessed,** meaning he blessed his maw? or his maw should be blessed? — 868. **Gods who live at ease.**

At thy right hand voluptuous, as beseems
Thy daughter and thy darling, without end."
Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took;
And, towards the gate rolling her bestial train,
Forthwith the huge portcullis high up-drew,
Which, but herself, not all the Stygian powers
Could once have moved; then in the keyhole turns
The intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She opened; but to shut
Excelled her power: the gates wide open stood,
That with extended wings a bannered host,

Homer has θεοὶ ῥεῖα ξωόντες, theoi reia zoöntes, gods living at ease, *Il.* VI. 138; *Odys.* V. 122, IV. 805. Tennyson in *Lotos-eaters* makes Ulysses' crew propose to live thus 'like gods.' — 869–70. **Right hand . . . daughter and darling.** Just as the Messiah reigns at the Father's right hand, son and well-beloved! — 874. **Portcullis** (Fr. *porte*, Lat. *porta*, gate; *coulisse*, groove, grooved timber, or something that slides down; *couler*, to slide, slip), a harrow-like gate of timbers framed and iron-pointed, hung over the entrance to a castle, and capable of being let slide down instantly. — 875. **Which, but herself,** etc. Allegory? Meaning? — 876–7. **Turns.** Unless we interpret 'wards' to mean sliding bolts (a sense which Shakes. gives to 'ward,' *Lucrece*, 305), we may interpret 'turns,' 'passes round or by with the key'; just as we speak of 'turning a corner,' 'turning the enemy's flank,' etc. There is no need of supposing, with Keightley and the locksmiths, that Milton made a mistake here. — 879–883. This is a famous passage. Observe closely the analogy which voice and movement bear to the things described. Contrast, VII. 205–7,

> "Heaven opened wide
> Her ever-during gates, harmonious sound,
> On golden hinges moving."

Erebus, the realm of darkness, hell. — 883–4. **Opened; but to shut excelled,** etc. "Because none but God can put an end to the evils caused by sin." *Keightley.* Is this explanation valid? **Wide,** etc. "For wide is the gate." Matt. vii. 13. — 885. **Wings.** What? — 889. **Redound-**

Under spread ensigns marching, might pass through
With horse and chariots ranked in loose array:
So wide they stood, and like a furnace-mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear
The secrets of the hoary deep, a dark
Illimitable ocean, without bound,
Without dimensions; where length, breadth, and highth,
And time, and place, are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms: they, around the flag
Of each, his faction, in their several clans,

ing (Lat. *re*, back; *unda*, wave), curling over and over like waves. Are we to suppose that a kind of volcanic force burst open the doors, and that the pent-up gases were belched out with explosions? — 892. **Illimitable,** like infinite space. Is the word to be taken literally? See l. 976, 1038; III. 538. Why does he add 'without bound'? See next note. — 895. **Nature,** our visible universe (and perhaps we should add hell?) formed from chaos and darkness. Masson points out how carefully Milton has accumulated perplexing thoughts in this description of chaos (891–916) for the purpose of producing the 'conception of sheer inconceivability.' The astounding denial of bound, dimension, length, breadth, height, time, and place! the eternal anarchy of ancestral Night and Chaos, darkness, noise, war, and confusion! the atomic theory of Democritus! the struggle of the four champions, the strife-doctrine of Heraclitus! the umpireship of indecisive Chaos and lawless Chance! the hopeless mixture of the seeds or pregnant causes of sea, shore, air, and fire! the possibility, on the one hand, of more worlds to be framed out of this mixture, and on the other, of all nature sinking into chaos again! The mind flounders, balked, baffled, puzzled, stunned, till *introspection* of itself gives a better idea of chaos than it ever had before! The art of the poet is here wonderful. See the quotation from Coleridge, in note, l. 666. — 898. In Ovid, *Met.* I. 19, we read, "Cold contended with warm, moist with dry, soft with hard, heavy with light." — 900. **Embryon atoms,** atoms that make up the rudiments of an unborn organism or embryo (*ἐν*, en, within, *βρύειν*, bruein, to swell). **Around the flag of each,** they, his faction, swarm; or *they, around the flag of each*, who consti-

Light-armed or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. To whom these most adhere,
He rules a moment. Chaos umpire sits,
And by decision more embroils the fray
By which he reigns. Next him, high arbiter,
Chance governs all. Into this wild abyss,
The womb of Nature and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the Almighty Maker them ordain
His dark materials to create more worlds —
Into this wild abyss the wary fiend
Stood on the brink of hell and looked a while,
Pondering his voyage; for no narrow frith
He had to cross. Nor was his ear less pealed
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms
With all her battering engines, bent to rase
Some capital city; or less than if this frame
Of heaven were falling, and these elements
In mutiny had from her axle torn

tute *his faction*. The commentators raise difficulties needlessly here. — 904. **Barca or Cyrene**. 'The African deserts to the west of Egypt.' — 905. **Levied**. In its *military* sense? or simply *raised*? or both? **Poise**, to *balance*, or hold in equilibrium? or to *give weight to*, to *ballast*? Shakes. uses *poise* = weigh; also = counterbalance. — 906. **These most**. *Most of these*? or these in greatest *numbers*? or most *adhere*? — 912. **Sea, nor shore**, water nor land. — 917–8. **Into . . .** stood and looked = standing, looked into. — 919. **Frith** (Gaelic *frith*, little; Lat. *fretum*, narrow sea), arm of the sea, strait. — 920. **Pealed** (Norweg. *bylia*, to resound, bellow), dinned, assailed. — 921. **Ruinous**, crashing. See I. 46. — 922. **Bellona**, Roman goddess of war, sister or wife of Mars. The tremendous din of the bombardment and storming of a great city is a small matter to this. — 924–5. **If this frame**, etc. Like Horace's '*si fractus illabatur orbis*,' if a crushed world should fall upon (him). *Odes*, III.

The steadfast earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground; thence many a league,
As in a cloudy chair, ascending rides
Audacious; but, that seat soon failing, meets
A vast vacuity: all unawares,
Fluttering his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not, by ill chance,
The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft. That fury stayed,
Quenched in a boggy syrtis, neither sea
Nor good dry land — nigh foundered, on he fares,
Treading the crude consistence, half on foot,
Half flying: behoves him now both oar and sail.
As when a gryphon, through the wilderness
With wingèd course, o'er hill or moory dale
Pursues the Arimaspian, who by stealth
Had from his wakeful custody purloined

III. 7. **Elements.** Which? — 927. **Vans** (Lat. *vannus*, a winnowing fan). — 929. **Spurns** (A. S. *spura*, a spur, heel; *spurnan*, to kick, thrust with the foot). — 931. **Audacious** = boldly. So in Shakes. — 933. **Pennons** (Lat. *penna*, wing). Notice the alliteration, and the correspondence of sound with sense, in this and the next line. — 934. **To this hour.** Because there is no end to infinite space? and nothing to lessen his momentum? his gravitation would be away from God and heaven? — 936. **Rebuff** (*buff*, 'a blow, from imitation of the sound of a blow,' says Wedgwood), backward stroke, beating back. — 937. **Instinct,** inflamed, animated. — 938. **As many.** Ten thousand? or as many miles as he fell? **Fury stayed,** the fury of the rebuff being stopped? — 939-940. **Quenched . . . land,** explaining *stayed;* **Foundered.** See I. 204. **Fares** (A. S. *faran*, to go), travels, goes. See IV. 131. Hence *farewell* = go well (on the journey of life). — 941. **Consistence,** substance. — 942. **Behoves** (Wedgwood makes it from 'heave,' 'heaving,' or throwing 'at a mark'), befits (are meet for, are fit for, are needful to). "The Saxon *behofian* has both meanings, to be necessary, and to stand in need of." *Storr.* **Oar and sail,** a proverbial phrase? — 943-5. **Gryphon . . . Arimaspian.** Gryphons, or griffins, in the upper part like an eagle, in the lower resembling a lion, are said to guard gold mines. The Arimaspians were a one-eyed people of Scythia, who adorned their hair with gold, 'for which they had continual battle with the guardian gryphons.' Herodotus,

The guarded gold; so eagerly the fiend
O'er bog, or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies.
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence. Thither he plies
Undaunted, to meet there whatever power
Or spirit of the nethermost abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies
Bordering on light; when straight behold the throne
Of Chaos, and his dark pavilion spread
Wide on the wasteful deep! With him enthroned
Sat sable-vested Night, eldest of things,
The consort of his reign; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon; Rumor next, and Chance,

Pliny, and Æschylus are referred to as authorities on this point. — 948-9, 950. Note the richness of our language in monosyllables. Which of them are A. S. in origin? Does the sound bear analogy to the sense? — 951. **Hubbub.** 'A repetition of *hoop!* representing a cry.' *Wedgwood.* Keightley derives it from the Irish *aboo*, a war-cry. "The word is onomatopætic, the reduplication of the syllable producing the sense of confusion or number. Compare *mur-mur, bar-bar-oi.*" *Ross.* — 954. **Plies.** See l. 642. — 956. **Nethermost,** 'as being without bottom or termination;' **Abyss,** 'merely the Abyss or Chaos in general.' *Keightley.* **Nethermost abyss,** 'the lowest portion of the Abyss.' *Masson.* Choose! — 961. **Wasteful** (A. S. *westen*, desert; Lat. *vastus*, waste, desolate), vast, desolate. "The proper meaning of *waste* is empty." *Wedgwood.* — 962. **Sable-vested Night,** like the μελάμ-πεπλος Νύξ, black-robed Night, of Euripides, *Ion*, 1150; so sable-vested Death, *Alc.* 844. — 964. **Orcus and Ades.** "Milton seems to mean the Death and Hell of the Apocalypse, xx. 13." *Keightley.* "Orcus is properly the God of death." *Allen and Greenough* on Vir. *Æn.* II. 398. "From εἴργω, eirgo, ἔργω, ergo (to shut in or out), and so, properly, that which restrains men from doing; hence Lat. *Orcus,* 'the bourne from which no traveller returns.'" *Liddell and Scott.* Original of our *ogre!* **Ades** (Gr. α privative; ἰδεῖν, to see; hence Aides, or Ades, or later, Hades), the god of the unseen nether world, Pluto. — 964-5. **Dreaded name of Demogorgon.** "The expression cannot be justified by rules of reason, but

And Tumult, and Confusion, all embroiled,
And Discord with a thousand various mouths.
To whom Satan, turning boldly, thus: "Ye powers
And spirits of this nethermost abyss,
Chaos and ancient Night, I come no spy
With purpose to explore or to disturb
The secrets of your realm; but, by constraint
Wandering this darksome desert, as my way
Lies through your spacious empire up to light,
Alone and without guide, half lost, I seek
What readiest path leads where your gloomy bounds
Confine with heaven: or, if some other place,
From your dominion won, the ethereal king
Possesses lately, thither to arrive
I travel this profound. Direct my course.
Directed, no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expelled, reduce
To her original darkness and your sway,
(Which is my present journey,) and once more
Erect the standard there of ancient Night.
Yours be the advantage all, mine the revenge!"

it is nevertheless as magnificent as words can make it." *Moir.* This mysterious and terrible being, whose name no one dared to pronounce till Lactantius uttered it in the fourth century, is supposed to be the one whom Lucan's witch Erictho threatened to call against the infernal powers, 'a being at whose name the earth always trembled.' Lucan, *Pharsalia* VI. 744. See Shelley's *Prometheus Unbound*, Act II. sc. IV. So Spenser *F. Q.*, I. I. 37. This use of the word *name* is classic, and Shakes. makes Cæsar say, 'If my name were liable to fear.' *Jul. Cæs.* I. 2. **Rumor.** Virgil's *Fama? Æn.* IV. 173–189. Shakes. quaintly personifies Rumor. *Induction*, 2 *Henry IV.* — 967. **Discord** (*Æn.* VI. 280). — 972. **Secrets.** Used like Lat. *secreta* = secret places? *Æn.* VI. 10; *Geor.* IV. 403. — 977. **Confine** = have a common boundary? *Con*, together; *finis*, boundary. **Or, if**, etc. Note the adroitness of Satan in the next ten lines. "As this new universe is a space seized and subtracted from the ancient dominion of Chaos . . . . Satan naturally appeals to the resentment of the powers of Chaos, and promises, etc. *Masson.* — 984–5. **Her.** Why not *its?* I. 254. **Which is my present journey.** Syntax? — 988. **Anarch.**

Thus Satan; and him thus the anarch old,
With faltering speech and visage incomposed,
Answered: "I know thee, stranger, who thou art,
That mighty leading angel, who of late
Made head against heaven's king, though overthrown.
I saw and heard; for such a numerous host
Fled not in silence through the frighted deep,
With ruin upon ruin, rout on rout,
Confusion worse confounded; and heaven gates
Poured out by millions her victorious bands
Pursuing. I upon my frontiers here
Keep residence; if all I can will serve
That little which is left so to defend,
Encroached on still through our intestine broils,
Weakening the sceptre of old Night: first, hell,
Your dungeon, stretching far and wide beneath;
Now lately Heaven and Earth, another world,

Word coined by Milton?—989. **Faltering . . . . incomposed.** Why so represented?—990. **I know thee,** etc. A Greek idiom. See Luke iv. 34. Why does not Chaos call him by name?—997. **Poured out by millions.** So old Chaos thought; but his intellect was naturally or unnaturally muddled, and he had been too much frightened (he was easily frightened, as in I. 543?) to know the facts. Perhaps Satan (I. 170) and Moloch (II. 78, 79) thought so too. But they all mistook thunderbolts, etc., for victorious angels? The Messiah vanquished single-handed the rebel host. VI. 880–2.—998. **Frontiers.** Prof. Himes remarks that as 'the darkest time of night is just before day,' so the pavilion of Chaos is on the frontiers. See his diagram, Introduction, p. xix.—999. **Can** do, **will serve.** "Satan has judged rightly. The old Anarch is in a state of resentment." *Masson.*—1001. **Our.** Keightley and nearly all the commentators follow Dr. Pearce, who in 1732 substituted *your* for *our*. Masson restores *our*, 'a form of speech,' he says, 'which implicated all existing beings.' 'Your' might have seemed impolite? It is just possible that the timid monarch means that his dominion would not be so encroached upon if *its* intestine broils did not exist?—1004. **Heaven and Earth** constituting **another world.**—1005. **Golden chain.** Allegorical? Love? Providence? 'the great chain of eternal order,' of which Burke makes mention? 'the chain of being'? What did Milton know of the law of gravitation? Compare, "Thy chains the unmeasured universe surround," in Bowring's translation of Derzhavin's *Ode to the Deity;* also in Thomson's *Seasons* (*Summer*),—

Hung o'er my realm, linked in a golden chain
To that side heaven from whence your legions fell!
If that way be your walk, you have not far;
So much the nearer danger. Go, and speed!
Havoc and spoil and ruin are my gain."
He ceased; and Satan stayed not to reply,
But, glad that now his sea should find a shore,
With fresh alacrity and force renewed
Springs upward, like a pyramid of fire,
Into the wild expanse, and through the shock
Of fighting elements, on all sides round
Environed, wins his way; harder beset
And more endangered than when Argo passed
Through Bosporus betwixt the justling rocks,
Or when Ulysses on the larboard shunned
Charybdis, and by the other whirlpool steered.
So he with difficulty and labor hard
Moved on; with difficulty and labor he;
But, he once passed, soon after, when man fell,
Strange alteration! Sin and Death amain,

> "'Tis by thy secret strong attractive force,
> As with a chain indissoluble bound,
> Thy system rolls entire."

The commentators cite *Iliad*, VIII. 19, where Jupiter boasts that he could draw up earth, ocean, etc., with a golden chain, etc.; but there is no resemblance between the two passages. — 1013. **Like a pyramid of fire.** 'A magnificent simile, suggesting the dwindling radiance of the angel's bulk as it shoots rapidly upward from the sight.' *Masson.* — 1017–18. **Argo passed . . . betwixt.** "A slight slip of memory, for it was after emerging that the Argo had to pass through the Symplegades." *Keightley.* But the rocks were only four or five miles from the Bosporus, and they were *wandering* rocks. Furthermore, Herodotus, Polybius, and Appian make the Bosporus extend from these rocks 120 stadia to Byzantium, a fact that seems to have slipped from the commentator's memory! **Argo.** The famous ship in which Jason and his associates went after the golden fleece. See *Class. Dict.* — 1019. **Ulysses** being **on the larboard.** — 1020. **Other whirlpool.** Scylla. See *Class. Dict.* Ovid (*Met.* XIV. 51) calls this water *parvus gurges*, small whirlpool; and Virgil (*Æn.* III. 425) represents it as 'drawing ships upon the rocks.' — 1021–22. These lines illustrate that echoing of sense by sound which

Following his track, such was the will of Heaven,
Paved after him a broad and beaten way
Over the dark abyss, whose boiling gulf
Tamely endured a bridge of wondrous length,
From hell continued, reaching the utmost orb
Of this frail world; by which the spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good angels guard by special grace.
But now at last the sacred influence
Of light appears, and from the walls of heaven
Shoots far into the bosom of dim Night
A glimmering dawn. Here Nature first begins
Her farthest verge, and Chaos to retire,
As from her outmost works, a broken foe,
With tumult less and with less hostile din;
That Satan with less toil, and now with ease,

Pope praises, "The line, too, *labors*, and the words move slow." — 1024. **Amain.** See l. 165. — 1028. **Bridge.** This is described X. 293 to 320. "Milton tells in magnificent verse the making of the causeway. Nothing can be greater than the image of these two ghastly forms (Sin and Death) ranging Chaos, and beating into a shoal the solid and the dry, bound with Death's petrific mace into fastness, wrought into a mole immense." *Stopford A. Brooke.* — 1029. **Orb.** This is not the earth, but the outer hollow sphere inclosing our Universe. See diagram at the end of this book.* The Arabic *Al Sirat* (i. e. the path) stretches over hell and is narrower than the edge of a sword; yet on this bridge is the road to the Mohammedan paradise! — 1033-34. **God and good angels.** Same phrase in Herrick's *Noble Numbers*, p. 74, "God and good angels guide thee"; and in Shakes. *Richard III.*, V. III., "God and good angels fight on Richmond's side." **Sacred.** Why? See the beginning of Book III. **Influence.** Etymological meaning? astrological? — 1036. **Shoots far.** This reminds us of the titles applied to the sun-god Apollo, whom, in some respects, Satan much resembles, 'the far-darter,' 'the shooter,'

* The 'orbs' or 'spheres' were conceived to be concentric, and ten in number; the outer one opaque; the ninth, a crystalline ocean lining the tenth, like the inside of a pearly shell; the other eight transparent. The heavenly bodies were supposed to be fixed in their respective spheres and to revolve with them. The earth being in the centre, the nearest sphere was that in which the moon was fastened; the next was that of the planet Mercury; the third, that of Venus; fourth, the Sun; fifth Mars; sixth, Jupiter; seventh, Saturn; eighth, the fixed stars; ninth, the crystalline sphere; tenth, the *primum mobile*, the outer shell, or 'utmost orb of this frail world.'

Wafts on the calmer wave by dubious light,
And, like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn;
Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off the empyreal heaven, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorned
Of living sapphire, once his native seat;
And, fast by, hanging in a golden chain,
This pendent world, in bigness as a star
Of smallest magnitude close by the moon.
Thither, full fraught with mischievous revenge,
Accursed, and in a cursèd hour he hies.

etc. See III. 586. — 1037. **Nature,** creation, our world, cosmos as opposed to chaos? — 1042–43. **Wafts** himself? **Holds the port.** Lat. *tenet portum,* as in Virgil, *Æn.* I.400. — 1046–47. **Weighs,** poises? See l. 905. **Empyreal.** I. 117. — 1048. **Undetermined** etc. "From the portion that was seen, the eye could not determine whether its margin was straight or curved." *Keightley.* Explanation sufficient? — 1049. **Opal towers and battlements.** Prof. Himes suggests that the 'crystal wall' of heaven is simply the horizon wall. The idea is strikingly beautiful. If it is correct, then perhaps, like the Latin *arces,* the 'opal towers and battlements' may be mountain-peaks in that horizon, dipped in the colors of heaven. Angelic art and skill may have added to their beauty and grandeur. See I. 733, 749; IV. 542–8; V. 758–9. Coinciding with the horizon line may be precipices like the chalk cliffs of Albion, and at their base the ocean surges of Chaos may beat. See VII. 210 to 215; also the Preface. — 1051. **Golden chain.** See 1005. — 1052. **This pendent world.** Shakespeare's phrase in *Measure for Measure,* III. i. 126. **World.** Not our *earth,* as so many commentators have thought, but our universe of stars, all seeming like a single shining point! — 1053. **Smallest.** Is it the true relative size, or only the apparent, the optical effect, that is here sought to be indicated? Reason for your opinion?

END OF BOOK II.

VERTICAL SECTION.

See lines 1029 to 1055, Book II. ; also the Preface.

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MILTON'S

LYCIDAS.

EDITED, WITH NOTES,

BY

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PREFACE.

This edition of *Lycidas* is designed especially for school use. The Editor has endeavored to avoid the extremes of too copious notes on the one hand, which relieve the student from all necessity of original thought and investigation; and too meagre notes on the other, which leave the student unaware of the rich treasures that are hid from him who does not go below the surface. The text is Masson's; but the spelling has been more consistently modernized, wherever neither the sound nor the meaning of the word would be affected by such change. The Editor will be thankful for corrections and suggestions.

Girls' High School,
Boston, Sept. 1, 1878.

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INTRODUCTION.

[*From* MORLEY'S *A First Sketch of English Literature.*]

. . . . "Milton was preparing to add to his course of education two years or more of travel in Italy and Greece. As a poet he did not count himself to have attained, but still pressed forward. In a letter to his friend, Charles Diodati, he had written, on the 23d of September: 'As to other points, what God may have determined for me, I know not; but this I know, that if he ever instilled an intense love of moral beauty into the breast of any man, he has instilled it into mine. Ceres, in the fable, pursued not her daughter with a greater keenness of inquiry than I, day and night, the idea of perfection. Hence, whenever I find a man despising the false estimates of the vulgar, and daring to aspire, in sentiment, language, and conduct, to what the highest wisdom through every age has taught us as most excellent, to him I unite myself by a kind of necessary attachment; and if I am so influenced by nature or destiny, that by no exertion or labors of my own I may exalt myself to this summit of worth and honor, yet no powers of heaven or earth will hinder me from looking with reverence and affection upon those who have thoroughly attained this glory, or appear engaged in the successful pursuit of it. You inquire with a kind of solicitude even into my thoughts. Hear, then, Diodati, — but let me whisper in your ear, that I may not blush at my reply, — I think (so help me Heaven!) of immortality. You inquire also what I am about? I nurse my wings, and meditate a flight; but my Pegasus rises as yet on very tender pinions. Let us be humbly wise.'

"The opening lines of Milton's *Lycidas* repeat this modest estimate of his achievement. In *Comus* Milton had produced one of the masterpieces of our literature, but he felt only that the laurels he was born to gather were not yet ripe for his hand, and that when the death of Edward King called from him verse again, and love forced him to write, his hand could grasp but roughly at the bough not ready for his plucking.

[*Here* MORLEY *quotes the first ten lines of* LYCIDAS.]

"The pastoral name of Lycidas was chosen to signify purity of character. In Theocritus a goat was so called (λευκίτας) for its whiteness. Like

Spenser, Milton looked upon the pastoral form as the most fit for a muse in its training time. Under the veil of pastoral allegory, therefore, he told the tale of the shipwreck; but in two places his verse rose as into bold hills above the level of the plain, when thoughts of a higher strain were to be uttered. The first rise (lines 64 to 84) was to meet the doubt that would come when a young man with a pure soul and high aspiration labored with self-denial throughout youth and early manhood to prepare himself for a true life in the world, and then at the close of the long preparation died. If this the end, why should the youth aspire?

'Were it not better done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair?'

(As in Virgil, Ecl. VIII. ll. 77, 78; and Horace, Od. III. xiv. ll. 21 – 24.)

"But, Milton replied, our aspiration is not bounded by this life: —

'Fame is no plant that grows on mortal soil,
Nor in the glistering foil
Set off to the world, nor in broad rumor lies;
But lives and spreads aloft by those pure eyes
And perfect witness of all-judging Jove:
As he pronounces lastly on each deed,
Of so much fame, in heaven expect thy meed.'

"From that height of thought Milton skilfully descended again: —

'O fountain Arethuse, and thou honored flood,
Smooth-sliding Mincius, crowned with vocal reeds!
That strain I heard was of a higher mood;
But now my oat proceeds,' etc.

And we are again upon the flowery plain of the true pastoral, till, presently, there is another sudden rise of thought (ll. 108 – 131). The dead youth was destined for the Church, of which he would have been a pure, devoted servant. He is gone, and the voice of St. Peter, typical head of the Church, speaks sternly of the many who remain, — false pastors who care only to shear their flocks, to scramble for church livings, and shove away those whom God has called to be his ministers. Ignorant of the duties of their sacred office, what care they? They have secured their incomes; and preach, when they please, their unsubstantial showy sermons, in which they are as shepherds piping not from sound reeds, but from little shrunken straws. . . . . The congregations, hungry for the word of God, look up to the pulpits of these men with blind mouths, and

are not fed. Swollen with windy doctrine, and the rank mist of words without instruction, they rot in their souls and spread contagion, besides what the Devil, great enemy of the Christian sheepfold, daily devours apace, 'and nothing said.' Against that wolf no use is made of the sacred Word that can subdue him, 'of the sword of the Spirit, which is the word of God' (Eph. vi. 17). 'But that two-handed engine,'—two-handed, because we lay hold of it by the Old Testament and the New,—

> 'But that two-handed engine at the door
> Stands ready to smite once, and smite no more.'

Milton wrote 'engine' (contrivance of wisdom) and not 'weapon,' because 'the word of God, quick and powerful, and sharper than any two-edged sword' (Heb. iv. 12), when it has once smitten evil, smites no more, but heals and comforts.

"Here again, by a skilful transition, Milton descends to the level of his pastoral or Sicilian verse. The river of Arcady has shrunk within its banks at the dread voice of St. Peter, but now it flows again:—

> 'Return, Alpheus: the dread voice is past
> That shrunk thy streams; return, Sicilian Muse,
> And call the vales,' etc.

"The first lines of *Lycidas* connected Milton's strain of love with his immediate past. Its last line glances on to his immediate future. Milton was preparing for his travel to Italy and Greece: 'To-morrow to fresh woods and pastures new.'"

[*From* R. C. Browne's *Introduction to the Clarendon Press Edition of* Milton's *English Poems.*]

"Milton did not think to sing again for a while. On the conclusion of *Comus* he was prepared to rest, until his life's 'mellowing year' should bring to him the inward ripeness he had so long watched for. 'Long choosing and beginning late' his lofty theme, he was anxious not to forestall the 'season due' of his laurels by strains which to his purged ears would be 'harsh and crude,' though to others they might seem the resounding grace of Heaven's harmony. But though thus self-contained, he shrank from no obligation that human kindness and the custom of the time might lay upon him. His friend's memory claimed and received from his gentle muse the meed of a melodious tear. In *Lycidas* the event which gave occasion for the poem has the first place, and to it the various changes of theme are subordinate. As he recalls his life at Cambridge with his friend, and all the rich promise that Death had blighted,

the thought presses on him that even for one dearer to the muse than Edward King, for one whom universal nature might lament, the same dark fate may be at hand. And then of what avail in his strict meditation and constant straining after lofty ideals, 'that he may leave something so written to after-times as they should not willingly let it die'? For throughout his life Milton did not feel the exertion of his energies to be its own reward. He desired to know himself and to be known by the fruits of that exertion. 'His works,' as Hazlitt says, 'are a perpetual Hymn to Fame.' And here he meets and conquers that suggestion of the uselessness of high endeavor which has paralyzed so many strong arms and subtle brains. It is not we, after all, that are the arbiters of true Fame against the injustice of Time: the appeal lies to a higher than an earthly judge. As a later poet has sung, what is here left unfinished may be wrought out to perfection 'somewhere out of human view.' After the outburst on Fame, that strain is expressly said to be 'of a higher mood,' and the pastoral pipe proceeds. Then the stern denunciation of 'the pilot of the Galilean lake' scares away the lighter mythologic fancies, till they are wooed back by the melodious invocation to the Sicilian Muse, with its echoes of Perdita's catalogue of flowers. The hand that wrote *Comus* has not lost its cunning; but we do not find in *Lycidas* that unity of subject which charms us in the Ludlow *Mask*. The train of thought is divided, as the later title intimates, between the private grief and the prophecy of the woe coming upon England. The interval of three years had increased the confidence of the court and of the clergy. To silence every voice that their own lightest whisper might be heard, to keep in abeyance the settlement or to prohibit the discussion of questions felt to be vital by men more earnest and not less able than themselves, was the constantly sustained intention with which those in authority strained every existing statute, and were prepared to assume a power above the law.

"While the bishops in the court of High Commission were judging not merely the acts, but the supposed tendencies of others with unrelenting severity, — their chief, Laud, ever the harshest and hardest, — the effects of their own system, palpable to others, were to them invisible. The increasing number of proselytes to the old Church, his own inability to check the Romeward progress of his disciples, the Pope's offer of a red hat to himself, might surely have warned the archbishop that he was steering direct 'for Latium.' Men who saw these things, and therefore distrusted their spiritual pastors and masters, were not without excuse, even though some counter-bigotry was evinced in the stand made against the less important innovations.

"In *Lycidas* we hear the first note of the trumpet which was to be to the English throne and Church as were those blown before the walls of

Jericho. In *Lycidas* we see the first indications of the vigor and the coarseness that strengthen and disfigure the Prose Works. And in *Lycidas* we have the intimation of two facts regarding Milton. He considered the day of his youth to be closed by the death of the friend of his youth, — that on the morrow he was to seek 'fresh woods and pastures new.' But his choice has been made. His mantle is already of the Presbyterian color. Henceforth there will be no more quiet communing with English oaks and rills. A brief holiday interposes between him and a 'time of chiding,' which with small respite will vex his spirit till, wearied and worn, he rests at last;

'Though fallen on evil days,
On evil days though fallen, and evil tongues.'"

CHRONOLOGY.

[The Student should consult biographies, histories, encyclopædias, etc., and write out a connected sketch of Milton's life.]

1608. John Milton born Dec. 9; baptized Dec. 20 at Allhallows, Bread Street, near Cheapside.

1618. His picture is painted by Cornelius Jansen. About this time, and for some years, he has a private tutor, Thomas Young, a Puritan.

1619. Enters St. Paul's School, though still under Young's tuition.

1624. Still in St. Paul's School. Writes paraphrases of Psalms cxiv. and cxxxvi. Is a diligent student. Intimate friend of Charles Diodati.

1625. Feb. 12. Admitted as a pensioner (i. e. a *paying* student) of Christ's College, Cambridge University. Writes letter, March 26, to Young.

1626. Writes a poem *On the Death of a Fair Infant.* Has a disagreement with his tutor, and is absent awhile from college.

1627. Writes a metrical epistle to Young.

1628. First smitten with love, as shown in his "Seventh Elegy." Letters to Alexander Gill and to Young. Writes Latin verses. Writes the noble lines entitled *At a Vacation Exercise in the College.*

1629. Writes Latin Elegy to his friend Diodati. Is admitted to the degree of B. A., March 26. Writes his famous *Ode on the Morning of Christ's Nativity,* beginning it on Christmas Day.

1630. Writes ode *Upon the Circumcision;* also, perhaps, the verses *On Time,* and the lines *At a Solemn Music.* Here belong the unfinished verses *On the Passion.* Wrote also the important *Epitaph on Shakespeare,* the first verses of Milton to appear in print.

1631. Writes two *Epitaphs* on Hobson, and one on the Marchioness of Winchester. Writes a letter to a friend containing the noble Sonnet *On his being arrived at the Age of Twenty-Three.*

1632. Is graduated M. A. at Cambridge in July. Retires to his father's house at Horton.

1633. Writes Sonnet *To the Nightingale; Song on May Morning;* perhaps in this year *L'Allegro* and *Il Penseroso.*

1634. Writes *Arcades* and *Comus*, acted at Harefield and Ludlow respectively; the latter, Sept. 29, 1634. Latin letter to Alexander Gill, enclosing a translation of the 114th Psalm into Greek hexameters.

1635. Was 'incorporated' as Master of Arts at *Oxford*, with Jeremy Taylor and others.

1637. His mother dies, April 3. His friend, Edward King, was drowned, August 10. Letters to Diodati, Sept. 2 and Sept. 23. Writes *Lycidas* in November.

1638. Milton leaves England about the middle of April for the Continent, receiving, just before his departure, a handsome letter of advice and thanks from Sir Henry Wotton. Reaches Florence in September. Visits Galileo. Goes to Rome about October 1st. Writes epigrams to Leonora Baroni. Goes to Naples.

1639. In Rome in January and February. Goes again to Florence. Receives and writes, about this time, letters, odes, sonnets, etc., in Latin and in Italian. Visits Venice. Stops briefly in Geneva. Returns home to England about Aug. 1, that he may serve the cause of Liberty. Learns of the death of his friend Diodati. Writes his beautiful *Epitaphium Damonis* in Latin.

1640. Resides for a short time in St. Bride's Churchyard, where he undertakes the education of a few boys. Takes a garden house in Aldersgate Street and continues teaching. Plans sacred dramas, and poems on subjects from British history.

1641. Writes his first pamphlet, entitled *Of Reformation in England*, in May or June; writes *Of Prelatical Episcopacy;* also *Animadversions on the Remonstrant's Defence.*

1642. Writes *The Reason of Church Government urged against Prelaty*, in which his name first appears upon a title-page. Writes his *Apology for Smectymnuus;* also, in November, his third Sonnet, entitled *When the Assault was intended to the City.*

1643. Marries Mary Powell about June 1. His wife leaves him about July 1, to return about Michaelmas; but fails to come back.

1644. Writes *Areopagitica, Of Education in a Letter to Mr. Samuel Hartlib, Doctrine and Discipline of Divorce, The Judgment of Martin Bucer concerning Divorce;* and perhaps, this year, his Sonnet *To a Virtuous Young Lady*, and the Sonnet to *The Lady Margaret Ely.* His sight is a little impaired.

1645. Writes *Tetrachordon, Colasterion,* two Sonnets *On the Detraction which followed upon my writing Certain Treatises.* Publishes first edition of his early poems. His wife rejoins him.

1646. Writes Sonnets *To Mr. H. Lawes,* in *Memory of Mrs. Thomson, To Mr. Lawrence, To Cyriack Skinner,* and perhaps, at this time, *On the New Forcers of Conscience.* His first daughter, Anne, is born.

1647. Removes to Barbican, and then to Holborn. His father dies in March. His second daughter, Mary, is born.

1648. Versifies Psalms lxxx. to lxxxvii. in April. Begins, this year or the next, his *History of England.* Writes Sonnet *To the Lord General Fairfax.*

1649. Is appointed Secretary of State. Removes to lodgings at Charing Cross, and afterwards in Scotland Yard. Writes *Tenure of Kings and Magistrates, Observations on Ormond's Peace, Eikonoklastes.*

1650. Son born and died.

1651. Writes *Defensio pro Populo Anglicano,* at the risk of losing his eyesight. Takes lodgings in 'a pretty garden house,' York Street, Westminster. Loses the sight of his left eye.

1652. His third daughter, Deborah, born, and his wife dies May 2d. Sonnets to Cromwell, and to Sir Harry Vane. Becomes nearly blind.

1653. Verifies Psalms i. to viii., August. Sonnet *On His Blindness.*

1654. Totally blind. Writes *Defensio Secunda.*

1655. Writes *Defence of Himself against Alexander More,* in Latin. Writes Sonnet *On the late Massacre in Piedmont*; Sonnet *To Cyriack Skinner Upon his Blindness.*

1656. Marries his second wife, Catherine Woodcock, Nov. 12.

1658. His second wife dies in February. Sonnet *On His Deceased Wife.* Edits Raleigh's *Cabinet Council.*

1659. Writes *A Treatise of Civil Power in Ecclesiastical Causes, Considerations touching the Likeliest Means to remove Hirelings, Letter to a Friend on the Ruptures of the Commonwealth, The Present Means and brief Delineation of a Free Commonwealth.*

1660. Writes *The Ready and Easy Way to establish a Free Commonwealth; Notes on a Sermon by Dr. Griffiths.* Is concealed at a friend's house in Bartholomew Close; his prosecution is voted by the Commons; his *Ikonoklastes* and *Defence of the People of England* are publicly burnt by the common hangman in August. Life saved by the intercession of Davenant? Arrested. Released December 15th.

1662. Makes the acquaintance of Thomas Ellwood, the Quaker.

1663. Marries his third wife, Elizabeth Minshull, in February.

1665. Milton shows Ellwood the MS. of *Paradise Lost.* Retires to Chalfont St. Giles, to escape the plague. *Paradise Regained* is suggested by Ellwood.

1667. *Paradise Lost* is sold to Samuel Simmons, April 27. Published in ten books.

1669. Published *Accidence Commenced Grammar* (Latin); also *History of England.*

1671. *Paradise Regained* is published; also *Samson Agonistes.*

1672. Published *Artis Logicæ.*

1673. Published *Of True Religion, Heresy, Schism, and Toleration;* republished *Early Poems,* with additions.

1674. Second Edition of *Paradise Lost,* in twelve books. Published *Familiar Epistles,* and *Academic Exercises.* Died Nov. 8; was buried Nov. 12, in the chancel of St. Giles, Cripplegate.

In addition to the foregoing works, should be named his *Brief History of Muscovy,* his *Letters of State,* his *System of Christian Doctrine,* and his unfinished *Latin Lexicon.*

VARIOUS READINGS IN LYCIDAS.

Line 26. . . . *glimmering* eyelids of the morn.

Lines 30, 31. . . . . *evenstar* bright
Towards heaven's descent had sloped his *burnished* wheel.

Line 47. . . . . gay *buttons* wear [bear].

Line 58 etc. What could the *golden-haired Calliope*
For her enchanting son,
When *she beheld* (*the gods far-sighted be*)
His gory *scalp roll* down the *Thracian lea.*
[Whom universal Nature *might* lament,
And Heaven and Hell deplore,
When his divine head down the stream was sent.]

Line 69. *Hid in* the tangles . . . . . .

Lines 85, 86. . . . . and thou *smooth* [*famed*] flood.
Soft sliding Mincius . . . . . .

Line 105. *Scrawled o'er* with figures dim. . . .

Line 129. . . . . *little* said.

Line 138. . . . . *stintly* looks.

Line 142 etc. Bring the rathe primrose that *unwedded* dies,
Coloring the pale cheek of unenjoyed love,
And that sad flower that strove
To write his own woes on the vermeil grain;
Next add Narcissus, that still weeps in vain,
The woodbine, and the pansy freaked with jet,
The glowing violet;

The cowslip wan that hangs his pensive head,
And every *bud* that *sorrow's livery* wears,
Let daffodillies . . . . . .

Line 153. Let our *sad* thoughts . . . . . .
Line 154. . . . . the *floods* and sounding seas.
Line 157. . . . . the *humming* tide.
Line 160. . . . . *Corineus* old.
Line 176. *Listening* the unexpressive nuptial song.

LYCIDAS.

In this MONODY *the Author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637. And by occasion foretells the ruin of our corrupted clergy, then in their height.*

YET once more, O ye laurels, and once more,

The title was added in the edition of 1645. See note on line 8.

Learned friend. Edward King was a native of Ireland, and the son of Sir John King who filled the office of Secretary for Ireland under Elizabeth, James I., and Charles I. For eleven years he had been connected with Cambridge. He was admitted to Christ's College, June 9, 1626, when Milton had been there a little over a year. He was made Fellow by mandate of King Charles, June 10, 1630. After graduation he filled the academic offices of tutor and prælector, and was qualifying himself for the active work of the ministry. He composed Latin verses on the birth of the Princess Mary, 1631; on the king's recovery from the small-pox, 1632–3; on the king's return from Scotland, 1633; on Hausted's play of *Senile Odium*, 1633; on the birth of Prince James, 1633; on the birth of the Princess Elizabeth, 1635; on the birth of the Princess Anne, 1636–7. The 10th of August, 1637, he was drowned on his passage from Chester to Ireland. It is said that the ship struck on a rock off the Welsh coast, and that when the vessel was sinking he knelt in prayer on the deck, and so met his fate. He was twenty-five years old, and was noted for his piety, scholarship, brilliant talents, and amiable character.

A book of commemorative verses in honor of him was published in 1638, containing three poems in Greek, nineteen in Latin, and thirteen in English. Milton's *Lycidas* was the last of these English elegies. It was signed with his initials, and dated November, 1637, Milton being then about 29 years old. **Monody,** a kind of sorrowful poem or song, in which a single mourner expresses grief.

1. **Yet once more, O ye laurels.** "Some such formula was frequent with poets in beginning a new exercise of their art," says Masson. Warton cites,

Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forced fingers rude
Shatter your leaves before the mellowing year.

by way of illustration, 'Yet once again, my Muse,' from an elegy on the death of the Countess of Pembroke, sister of Sir Philip Sidney. See Spenser's formula at the beginning of the *Faerie Queene;* also Virgil's '*Ille ego, qui quondam,*' etc. **Once more.** For three years Milton had written no poetry; although his *Hymn on the Nativity, Arcades, Comus, L'Allegro, Il Penseroso,* and other shorter poems, had given abundant promise. **Laurels.** Laurels, myrtles, and ivies are symbolical of poetry. They are evergreens, too, and emblematic of immortality. Laurel leaves crowned the victor in the games of Apollo, and the fruit in later ages indicated academic honors. Perhaps we may say generally that the laurel, sacred to Apollo, typifies the loftier strains; the myrtle, sacred to Venus, represents poetry of an amatory or affectionate character; and the ivy, sometimes wreathing the head of Bacchus, and sometimes, according to Horace, 'the reward of learned brows,' may symbolize corresponding kinds of verse. Pliny refers to ivy as forming the coronals of poets.—Note that the word 'more' at the end of the first line does not rhyme. What other lines in the poem end without rhyme? Can you assign an artistic or æsthetic reason for the omission? See Masson's *Milton's Poetical Works,* Vol. II. p. 276.

2. **Sere.** Sere is dry. Shakes. in *Macbeth* speaks of the 'sere, the yellow leaf.' Possibly the season of the year when this poem was written, October or November, suggested the thought. Ivy leaves in autumn do to some extent become sere; but the ivy that adorns the brows of true poets is '*never* sere.' Milton would gather and twine unfading garlands of poesy for Lycidas. Can you think of a different explanation?

3. **I come to pluck your berries harsh and crude.** Some critics see in these lines an allusion to the unripe age of young King. They think his poetic talent, his beauty and ripeness for love, and his learning, are somehow typified by laurels, myrtles, and ivy respectively. But is it not more likely that Milton means to represent himself as writing poetry prematurely and under constraint? He feels that his work must be poor; the 'leaves' and 'berries,' the flowers and fruit, must be all unripe; yet his fingers are forced by his friend's death to seize the pen. In his treatise on *Reformation in England,* published in 1641, and in his *Second Defence of the People of England,* 1654, as well as in his lines to his native language, "*At a Vacation Exercise in the College*" (ll. 29–53), he intimates his intention and preference in regard to writing a great poem after reaching the full maturity of his powers. **Crude** (Lat. *cruor,* blood, gore; *crudus,* bloody), raw, unripe.

5. **Shatter,** 'a modern softening of *scatter.*' *Jerram.* See *Par. Lost,* X. 1066. **Mellowing year,** mellowing *time* of the year. Does this mean, before the mellowing year *shatters,* or before the mellowing year *comes*? T. Warton

Bitter constraint, and sad occasion dear,
Compels me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas? he knew 10

and many other critics think that Milton's language is not strictly accurate here. To all such the caution of Prof. Himes may be suggested, that "care needs to be exercised not to condemn before understanding the poet."

6. **Constraint.** So in Shakespeare's *All 's Well that ends Well*, we have 'Love's own sweet constraint.' **Dear** (A.-S. *deore, dyre;* Ice. *dyrr;* Dan. and Swed. *dyr;* Dutch *duur;* Ger. *theuer*, high-priced, costly, expensive. Horne Tooke erroneously derives it from A.-S. *derian*, to hurt, *daru*, harm), important; heart-touching, heart-grieving. This sense of *dear* is not infrequent in Shakes.; as, 'dear groans' in *Love's Labor 's Lost*, V. 2, l. 874; 'dearest foe,' in *Hamlet*, I. ii. 182; 'dearest spite,' in *Sonnet* 37. **Sad occasion dear.** Note the position of the noun between the two adjectives. This is very common in Milton; as in *Par. Lost*, V. 5; IX. 1003, 1004. It is in imitation of the Greek. See note on line 66.

7. **Compels.** This use of the singular may be explained on the theory that the real nominative is the whole of the preceding line. For similar instances in Shakespeare, see Abbott's *Shakes. Gram.* § 337. In the north of England the third plural of the verb once ended in *s*. Often, too, in the Elizabethan writers, as in the Latin, the verb agrees with the *nearest* nominative. **Season due.** What is meant?

8. **Lycidas.** (Perhaps fr. Gr. λευκός, λευκίτης in Theocritus, V. 147, light, white, pure, akin to *lux*, light.) Virgil, and before him Theocritus (a Sicilian pastoral poet who wrote in Greek about 270 B. C.) had used this name in pastoral poetry. (See the song in the Seventh *Idyl* of Theocritus, where Lycidas is a goatherd of high poetic talent.) There was an Athenian Lycidas stoned to death B. C. 479. **Ere his prime.** He was but twenty-five.

9. **Young Lycidas.** So Spenser, Milton's favorite poet, repeats the word Astrophel in his elegy on Sir Philip Sidney, —

> "Young Astrophel, the pride of shepherds' praise,
> Young Astrophel, the rustic lasses' love."

So the word 'Dido' in Spenser's eleventh *Eclogue*, and the word 'Hyacinth' in Milton's *Death of a Fair Infant*, 25, 26. **Peer**, equal, from Lat. *par*, Fr. *pair*, equal. So *peers* in *Par. Lost*, I. 39, V. 812; but elsewhere the word is in Milton, and usually in Shakespeare, a title of nobility.

10. **Who would not sing for Lycidas?** Here, and often elsewhere in this poem, the poet beautifully imitates Virgil's sweetest pastoral song, the tenth *Eclogue: Carmina sunt dicenda: neget quis carmina Gallo?* songs must be sung: who can refuse songs to Gallus? **He knew himself to sing, and**

Himself to sing, and build the lofty rhyme.
He must not float upon his watery bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.
Begin, then, Sisters of the sacred well
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string:

build the lofty rhyme. **Rime** or **rhime** was written by Milton, but that spelling is obsolete. The expression 'build the lofty rhyme' is like Horace's *Condis amabile carmen*, "Thou buildest a lovely song" (*Epist.* I. iii. 24); *Si carmina condes*, "If thou shalt build songs" (*De Arte Poetica*); and it suggests also Ἀοιδὰς ἐπύργωσε (Euripides' *Supplices*, l. 998), "Built songs to a towering height"; also Ἐπυργώσας ῥήματα σεμνά, *Aufthürmtest erhabene Phrasen*, "Didst build the stately rhyme" (*Frogs* of Aristophanes, l. 1004). What poetry had King 'built'? **Knew to sing** is an imitation of a frequent idiom in Latin and Greek. It is pronounced by some critics 'unnecessary and inaccurate' in English, but it is perfectly well authorized; as in *James* iv. 17. So in *Comus*, 87. Lat. *canĕre callebat;* Gr. ἄδειν ἠπίστατο.

12. **Bier** (Old Eng. *baer*, Lat. *feretrum*, that which bears, Gr. *φέρετρον*).

13. **Welter** (A.-S. *waeltan*, to roll; akin to *wallow*, Ger. *waltzen*, Lat. *volvo*, *volutare*, Fr. *vautrer*, to roll). **Parching**, blistering, shrivelling; spoken of cold as well as heat. See *Par. Lost*, II. 594; Xenophon's *Anabasis*, IV. v. 3. Note the alliteration. What of the rhyme?

14. **Melodious tear.** So in Milton's *Epitaph on the Marchioness of Winchester*, l. 55, we have, "Here be tears of perfect moan." Translate Milton's line into prose. What is metonymy? Give other examples.

15. **Begin then, Sisters.** Who were the nine Muses? Of what was each the patron goddess? What can you say of the custom of invoking the Muses? **The sacred well.** The Pierian spring near Mount Olympus, says Masson. So the Clarendon Press edition. But no such spring is mentioned in the classics. Where was Castalia? *Aganippe?* Hippocrene? for what noted? "The 'sacred well,'" says Jerram, "is Aganippe on Mount Helicon, and the 'seat of Jove' is the altar upon the same hill." Stevens and Morris suggest that the snow-covered top of Helicon is here called the seat of Jove, the lord of light. The original home of the Muses is said to have been in Pieria in Macedonia, near the foot of Mount Olympus. Afterwards Mount Helicon in Bœotia was their favorite abode. So Mount Parnassus. Consult a classical atlas. (See the first lines of Hesiod's *Theogony*, where we find him singing "with the Heliconian Muses, who keep the divine and spacious mount of Helicon, and who also with delicate feet dance about the violet-hued fount and altars of the mighty son of Cronos.") Rhyme to 'well'?

17. **String.** Meaning of 'string'? What is synecdoche?

Hence with denial vain, and coy excuse.
So may some gentle Muse
With lucky words favor my destined urn;
And as he passes turn,
And bid fair peace be to my sable shroud.
For we were nursed upon the selfsame hill;
Fed the same flock, by fountain, shade, and rill;
Together both, ere the high lawns appeared

18. **Hence.** Verb or adverb? **Coy** (Lat. *quietus;* Fr. *coi*), shy, shrinking. In Shakespeare this word repeatedly means disdainful, which perhaps is the true signification in this passage.

19. **So may.** See Virgil, *Eclogue*, X. 4; Horace, *Odes*, I. iii. 1.

20. **Urn.** How did the Greeks dispose of their dead? the Romans? What does the 'urn' in this verse represent? See Shakes. *Coriolanus*, V. vi. 146; *Henry V.*, I. ii. 228. Favor is used technically like Latin *favere* (Gr. εὐφημεῖν). See Horace, *Odes*, III. i. 2. The word *my* is emphatic.

21. **He passes.** Muse here must mean poet; hence the masculine. It is a pretty bold use of language, and therefore Miltonic! Metonymy?

22. Can you think of a good reason for omitting the rhyme here? What is the general effect of such omissions in this poem? Why is the 'shroud' called 'sable'? Origin of the word 'sable'? 'Shroud' is A.-S. *scrud*, or garment. In *Comus*, l. 147, 'shroud' means hiding-place, shelter, recess. Does it here mean 'grave,' or is it used literally? In Sylvester we find 'sable shroud,' 'sable tomb,' and 'sable chest' (i. e. coffin). In Horace's twenty-eighth *Ode*, Book I., the passer-by is called upon to sprinkle a little sand upon the dead body of a drowned man, — "give him a little earth for charity."

23. **For,** referring back to lines 18, 19, etc. Here the allegory begins. **Nursed upon the selfsame hill.** Here we have the metaphorical language of pastoral poetry. A 'shepherd' is a poet. "The hill is Cambridge." The university is their nursing mother. Milton and King had been fellow-students there, "visiting each other's rooms, taking walks together, performing academic exercises in common, exchanging literary confidences; all which, translated into the language of the pastoral, makes them fellow-shepherds, who had driven their flock afield together in the morning, and fed it all day by the same shades and rills, not without mutual *ditties* on their oaten flutes, when sometimes other shepherds or even fauns and satyrs would be listening." *Masson.*

25. **Lawns** (Old Fr., *lande;* Welsh, *llan;* Dutch, *laen;* Eng., *lane;* Old Celtic, *lan*, a place, an area or open space). "A lawn is a plain among trees," says old Camden. "The restriction of the meaning to grass kept smooth in a garden is comparatively modern." *Jerram.* "It is remarkable," says Wedgwood, "that *lawn*, an open space between woods, seems to be so called

Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Battening our flocks with the fresh dews of night,
Oft till the star that rose at evening bright 30

from the opportunity of seeing through." Akin to the Norse *glana*, *gleine*, to stare, look steadily, to open (as clouds) and leave a clear space; *glan*, an opening among clouds; *glenna*, a clear open space among woods, or between cliffs. **Appeared**, etc. In *L'Allegro*, 41 to 44, Milton would

> "Hear the lark begin his flight,
> And singing, startle the dull night,
> From his watch-tower in the skies,
> Till the dappled dawn doth rise."

26. **The opening eyelids of the morn.** The phrase 'eyelids of the morning' is found in the marginal reading for 'dawning of the day' in Job iii. 9; also in the *Antigone* of Sophocles, l. 103; also in Henry More, Sylvester, and Middleton. *Comus*, l. 978; Milton's second *Sonnet*, l. 5, and *Il Penseroso*, l. 141, are referred to by the critics.

27. **Drove afield.** See in Gray's *Elegy*, —

> "How jocund did they drive their team afield."

"The *a* in 'afield' is a dialectic form of *an* of the preposition *on*." *Jerram.* So 'aboard,' 'afoot,' etc. **Heard.** What was the sound of *ea* in the time of Shakes. and Milt.? See Marsh's *Lectures on the English Language*, First Series, pp. 477, 478, 479, etc.; also White's *Shakespeare*, Vol. XII., Appendix, pp. 417, 418, 419; and Earle's *Philol. of the English Tongue*, pp. 170–178, Clarendon Press edition.

28. **What time.** Latin *quo tempore*, at the time when. This use of the Latin idiom is very common in Milton and other poets. We still use it in direct and indirect questions. **The gray-fly.** The trumpet-fly? Its 'sultry horn' is the loud buzzing of its wings in the heat of noon. "A writer in the *Edinburgh Review* (July, 1868) suggests that the gray-fly may be the grig or cricket, Old. Eng. *graeg-hama*, gray-coat."

29. **Battening**, making fat by feeding. The word may be akin to *better*. See Wedgwood's *Dict. of Eng. Etymology*. *Batten* in Shakes. (*Coriolanus*, IV. v. 35, and *Hamlet*, III. iv. 67) means *to grow fat*. See note on *boots*, line 64. **Flocks.** Poetical fancies? or studies? or what?

30. In the first draft Milton wrote 'Oft till the even-star bright.' 'The star' is *any* star that so rose. See, however, *Faerie Queene*, III. iv. 51; *Comus*, l. 168; the *Argonautica* of Apollonius, IV. 163; which passages tend to show that the poets erred in their astronomy. Milton's change of the language looks as if *he* sought to avoid the error. To what does 'bright' belong?

Toward heaven's descent had sloped his westering wheel.
Meanwhile, the rural ditties were not mute,
Tempered to the oaten flute;
Rough Satyrs danced, and Fauns with cloven heel
From the glad sound would not be absent long,
And old Damœtas loved to hear our song.

31. **Sloped.** So Shakespeare uses the word 'slope' in the sense of *bend down*, in *Macbeth*, IV. i. 57. Note how beautifully Milton draws out the time of these poetical and studious occupations; they begin before daylight, they continue at noon and at evening; they are prolonged till the star that twinkled on the eastern horizon at nightfall has passed the meridian! **Westering.** Some of the dictionaries mark this beautiful word as obsolescent. But it is used by Hillhouse, as also by Whittier, and other recent poets. It would be discreditable to let it drop out of the language. Chaucer uses *westrin;* Burns, *westling;* Cook's *Voyages, westing.* Milton's first draft has 'burnisht.'

33. **Tempered,** modulated to a certain key, attuned, adjusted. So in *Par. Lost.*, VII. l. 598. In Shakespeare we have 'ink tempered with love's sighs' (*Love's Labor's Lost*, IV. iii. 347). The Italian *temprar*, and Lat. *temperare* are so used (Gr. τέμνω, to cut, divide, distribute). **Oaten flute,** a rude musical instrument fashioned from oaten straw? Virgil's *Silvestrem tenui musam meditaris avena*, "You practise rural minstrelsy upon a slender oaten pipe," will be recalled by all lovers of Latin. More familiar is Shakespeare's, "When shepherds pipe on oaten straws" (*Love's Labor's Lost*, V. ii. 913). So repeatedly we have 'oaten pipe' in Spenser. But *was* the pipe or flute made of oaten straw? See on this point a valuable note in Jerram's edition of *Lycidas*, l. 33. He thinks that our older poets took the expression 'oaten pipe' or 'oaten straw' from an over-literal rendering of *avena*.

34. **Satyrs** (Lat. *satȳri*). How pronounced? Satyrs were a kind of semi-deity, in form half man and half goat, inhabiting forests. They had the feet and legs of goats, short budding horns behind their ears, snub nose, a goat's tail, and the body covered with thick hair. They had a lascivious, half-brutal nature. They were companions of Bacchus, and formed the chorus of a species of drama named from them. Perhaps they were originally the rustics who danced in goatskin dresses at the festivals of that jolly deity. **Fauns** (Lat. *fauni*). These, too, were country deities, very like the satyrs, but developed to a nearer resemblance to human beings. They are usually 'young and frolic of mien, with round faces expressive of merriment, and not without an occasional mixture of mischief.' See Hawthorne's *Marble Faun*. "The Satyrs and Fauns may be the miscellaneous Cambridge undergraduates; and old Damœtas may be some fellow or tutor of Christ's College, if not Dr. Bainbridge, the master." *Masson*. But see Spenser's Pastoral Eclogue on the *Death of Sir Philip Sidney*, lines 116, 117.

36. **Damœtas.** Milton found this name in several *Eclogues* of Virgil, who

But oh! the heavy change, now thou art gone,
Now thou art gone, and never must return!
Thee, shepherd, thee the woods and desert caves,
With wild thyme and the gadding vine o'ergrown,
And all their echoes mourn.
The willows, and the hazel-copses green,
Shall now no more be seen
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,
Or taint-worm to the weanling herds that graze,

took it from the sixth *Idyl* of Theocritus. Masson thinks the word "has in it a sound of *Meade*," who was a noted fellow of Christ's College, Cambridge. Damœtas in Sidney's *Arcadia* is a 'suspicious, uncouth, arrant, doltish clown'; and it has hence been suggested that Milton meant his old tutor Chappell, with whom he had had trouble at college in 1626!

37. **Now,** includes the reason; because. Scott calls attention to the peculiar and very appropriate 'languid melody' of the next twelve lines.

39. **Shepherd,** Lycidas. **Caves** rhymes to nothing here. Why the omission?

40. **Gadding,** straggling, erratic. Warburton says that the vine married to the elm is like too many other wives, fond of gadding abroad! 'Gadding vines' is found in Marvell. *Gad,* from *go* (*yede* and *yode* in Spenser) was a common word. Chaucer has *gadlyng* = vagrant. Stevens and Morris derive it from Old Eng. *gad,* the point of a weapon, the same as *goad;* hence gad-fly, and the verb *to gad,* to go restlessly about. So Wedgwood, *Dict. Etym.*

41. **Echoes.** In Spenser's *Epithalamium* we have 'all their echoes ring'; also in Moschus' *Elegy on Bion,* 30, and Shelley's *Adonais,* XV., Echo mourns. The lines 39 to 44 are very similar to lines 23 to 28 in Spenser's *Colin Clouts Come Home Again.* In Ovid's *Met.,* Book XI. Fable I. 43, woods, rocks, animals, mourn for Orpheus.

45. **Canker,** canker-worm, a caterpillar; so often in Shakespeare, as,

> "Hath not thy rose a canker?"
> *Henry VI.,* III. iv. 68.

So *Two Gentlemen of Verona,* I. i. 43, and elsewhere.

46. **Graze,** from *grass.* Note the change of the sound of *s* when the noun is changed to a verb. Similar changes in *use, excuse, rise,* etc.? **Taint-worm.** Some of the critics think this *worm* was "a small red spider"! They quote from Sir Thomas Browne's *Vulgar Errors,* Book III. c. 27. **Weanling,** a diminutive of *weanel,* from *wean* (Old Eng. *wenian,* A.-S. *wunian,* Ger. *gewohnen,* to accustom); not the same word as *eanling* in Shakespeare.

Or frost to flowers that their gay wardrobe wear
When first the white-thorn blows;
Such, Lycidas, thy loss to shepherd's ear.
Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?
For neither were ye playing on the steep
Where your old bards, the famous Druids, lie,
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream.

47. **Wardrobe,** apparel. Its etymology? The first draft had 'buttons.'

48. **When first.** The white-thorn (hawthorn) blooms in May, the 'may-tree.' Lines 48, 49 are an echo of *Midsummer Night's Dream,* I. i. 185, 186.

50. **Nymphs,** Muses. In lines 50 to 55 Milton closely imitates, as Virgil in his tenth *Eclogue* had done, a passage in the first *Idyl* of Theocritus. The passage is greatly admired. Milton, as usual, outdoes his predecessors. Similar passages are pointed out in Spenser's *Astrophel,* Lord Lyttelton on the *Death of his Wife,* Shelley's *Adonais,* and Ossian's *Dar-thula.*

52. **The steep.** This, says Masson, may be any of the Welsh mountains where the Druids lie buried. "Mr. Keightley suggests Penmaenmawr." This overhangs the sea, between Conway and Bangor in Carnarvonshire, opposite Anglesey. It is 1400 feet high, and is crowned with ruins of ancient fortifications. Warton suggests the sepultures of the Druids at Kerig-y-Druidion mentioned by old Camden, among the mountains of South Denbighshire. The legends favor the latter supposition.

53. **Druids** (Gaelic *druidh,* magician; from *deru,* oaks, and *gwydd,* knowledge?) Of this order, at once priests, bards, and philosophers, see the accounts in the classical dictionaries, the encyclopedias, and the works there cited.

54. **Mona.** Not here, as it sometimes is, the Isle of Man, but Anglesey. "The shaggy top is the high interior of Anglesey, the island fastness of the Druids, once thick with woods." *Masson.* "The sacred groves, stained with the blood of human sacrifices," were destroyed by the Roman general Paulinus (see Tacitus, *Annals,* 14, 29, etc.). The old poet Drayton (1563 – 1631) in his *Poly-Olbion* (1613), twelfth *Song,* speaks of the 'shaggy heaths' of Anglesey.

55. **Deva.** The river Dee, elsewhere called by Milton the 'ancient hallowed Dee,' and by Drayton the 'ominous flood,' forms the old boundary between England and Wales. It was once believed that by some changes in its bed or current the river gave the inhabitants intimations of coming good or ill. It is about seventy miles long, and in the lower part of its course it 'spreads' into an estuary about 14 miles long and from 2 to 6 miles wide. "Many Arthurian legends and other superstitions belonged to it, and hence it was often

Ay me! I fondly dream,
"Had ye been there"; for what could that have done?
What could the muse herself that Orpheus bore,
The Muse herself for her enchanting son,
Whom universal Nature did lament,
When, by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore!

called 'the holy Dee.'" See *Faerie Queene*, I. ix. 4, 5. Chester, from which King set sail, is on the Dee. *Dee* was latinized to *Deva*, perhaps from a notion (connected with the old superstition) that the word meant *God's* water (*Dei aqua*). Better from Gaelic *da-abh* (*dāv*), double water, or confluence.

56. **Ay.** Equivalent to *ah?* **Ay me,** ah me! (Span. *Ay de mi;* Ital. *Ahimé.*) Not the affirmative *ay.* **Fondly,** foolishly. "I fondly dream," *when I say,* "Had ye been there," etc. *Jerram.* Old Eng. *fonne,* to *make* foolish. *Fond* occurs repeatedly in Shakespeare in the sense of foolish; as,

> "I do wonder,
> Thou naughty jailer, that thou art so fond
> To come abroad with him at his request."
> *Merchant of Venice,* III. iii. 8, 9, 10.

58. **Muse.** Calliŏpe, mother of Orpheus. See *Par. Lost,* VII. 32–38. **Orpheus.** "The unparalleled singer and musician, the power of whose harp or lyre drew wild beasts, and even rocks and trees, to follow him. He was the son of the Muse Calliope; and yet, according to the legends, his was a tragic death. His continued grief for his wife Eurydice, after he had failed to recover her from the underworld, so offended the Thracian women that they fell upon him in one of their Bacchanalian orgies, and tore him to pieces. The fragments of his body were collected by the Muses and buried with all honor at the foot of Mount Olympus; but his head, having been thrown into the river Hebrus, was rolled down to the sea, and so carried to the island of Lesbos." See Ovid, *Met.,* Book XI. Fable I. 1–61. This passage in *Lycidas,* from line 58 to 68, was carefully revised, as the various readings show in the original draft. Line 58 read in MS., "What could the golden-haired Calliope?"

61. **Rout.** Wedgwood (*Dict. of Eng. Etymology*) says that from the noise made by a crowd of people (O. Fr. *route,* Ger. *rotte,* Eng. *rout*) the word came to signify a noisy crowd, troop, or *gang* of people. Possibly from Lat. *rupta?*

63. **Hebrus,** now the river *Maritza.* Milton perhaps took the phrase 'swift Hebrus' from *volucrem Hebrum* in Virgil's *Æneid,* I. 317, a reading which many critics change to *volucrem Eurum.* But "swiftness was a general attribute of rivers." **Lesbian.** Lesbos (now *Mitylen,* i. e. Mitylene) was an important island of the Ægean Sea, 75 or 80 miles from the mouth of the Hebrus.

Alas! what boots it with uncessant care
To tend the homely, slighted shepherd's trade,
And strictly meditate the thankless Muse?
Were it not better done as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair?
Fame is the spur that the clear spirit doth raise

The Lesbians piously buried the head, and were rewarded with pre-eminence in song! The fate of Orpheus is briefly told in *Par. Lost*, VII. 34–37.

64. **Boots**, profits. A.-S. *betan*, to improve; *bôt*, compensation. In the prologue to the *Canterbury Tales* Chaucer says of his Doctor of Physic, "Anon he gave to the sick man his boot," i. e. remedy. **Uncessant.** This is Milton's word, which has been changed to *incessant*. The forms were interchangeable. See 'unperfect,' Ps. cxxxix. 16.

65. **Tend the homely, slighted shepherd's trade**, to practise poetry. Spenser, in his pastoral allegory, *The Shepherd's Calendar*, *June*, has the phrase 'scorn of homely shepherd's quill.' The quiet and seclusion of a shepherd's life afford ample opportunity for the composition of poetry.

66. **Strictly meditate the thankless Muse**, diligently practise minstrelsy that gives no recompense. **Thankless**, as in the phrase 'thankless task.' See note on l. 33. See also *Comus*, l. 547. The student will note Milton's adoption of classical phrases; as,

'So thick a drop serene.'
Paradise Lost, III. 25.

67. **Use**, are wont to do. This alludes to the fashionable love-poetry of the day.

68. **Amaryllis** and **Neæra** are girls loved by shepherds in Virgil's Eclogues, and in other pastorals. Ariosto mentions them both (*Orlando Furioso*, XI. 12). They figure also in the amatory verses of George Buchanan (1506–1582). In Buchanan's last *Elegy* Cupid cuts a lock from Neæra's head while she sleeps, and with it binds the old poet, who, 'thus *entangled*, is delivered a prisoner' to the fair Neæra. Lovelace (1618–1658) recollects Buchanan or Milton in one of his verses *To Althea*, 'When I lie tangled in her hair.' Amaryllis ('Αμάρυλλις, from ἀμαρύσσω) is the '*sparkling* one.' She is the subject of one of the *Idyls* of Theocritus.

70. **Clear** = Latin *clarus*, illustrious, noble. So, repeatedly, in Shakespeare, as in *Merchant of Venice*, II. ix. 42, we have 'clear honor,' i. e. 'honor bright.' But Jerram thinks the 'clear spirit' is the spirit 'purified by elevation into a *clearer* atmosphere.' **Spur.** Spenser, in *Tears of the Muses*, has the line 'Due praise, that is the spur of doing well.' 'Spirit' is said by most critics to be a monosyllable here, like 'sprite'; but is it necessary so to regard it? May not an *anapest* take the place of an *iambus*?

(That last infirmity of noble mind)
To scorn delights, and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with the abhorréd shears,
And slits the thin-spun life. "But not the praise,"
Phœbus replied, and touched my trembling ears;

71. **That last infirmity of noble mind.** So Tacitus has, *Etiam sapientibus cupido gloriæ novissima exuitur,* which Sir Henry Wotton had in mind in his *Panegyric* on James I., addressed to King Charles, "I will not deny his appetite for glory, which generous minds do ever latest part from." "Pride," says Bishop Hall (1574–1656), "is the inmost coat, which we put on first and put off last." In the *Deipnosophists* of Athenæus (B. XI. sec. 116) we find the passage, "Plato said, 'The last tunic, the desire of glory, we lay aside in death itself,' Ἔσχατον τὸν τῆς δόξης χίτωνα ἐν τῷ θανάτῳ αὐτῷ ἀποδυόμεθα."

72. The Clarendon Press edition quotes on this line the following from Milton's *Academical Exercise,* VII., "Not to wait for glory when one has done well, — *that* is above all glory."

73. **Guerdon** (Low Latin *widerdonum,* from Old High German *widar,* again, and Lat. *donum,* gift; Old French *guerdon*), reward, requital. It was in use in Chaucer's time; then seems to have become obsolete, but was revived and in common use in the Elizabethan period; but nearly obsolete again in the 18th century. (A.-S. *wither,* against, in return for; *lean,* reward.)

74. **Think to burst out.** 'Think *we* shall burst out'? or, 'think *it* will burst out'? **Blaze.** So Pindar, *Nemean Odes,* X. 4, "Argos is enkindled (i. e. burns, glows, shines) by countless glorious deeds." So *Nem. Odes,* VI. 66. See *Par. Regained,* III. 47.

75. **Fury.** Milton here takes the liberty of calling Atropos (destiny) a fury. In Mythology the *Furiæ* (Erinnyes) were very different from the Fates (*Parcæ,* or Greek Μοῖραι). Atropos, one of the three Fates, was represented as standing with shears ready to cut the thread of life which her sister Clotho was spinning on the distaff; while the third sister, Lachesis, was pointing to the horoscope, which determined the length of the thread. See 'Horoscope,' in Webs. *Unabridged Dict.* Tennyson calls *time,* 'a maniac scattering dust,' and *life,* 'a Fury, slinging flame.' (*In Memoriam,* xlix. 2.) Why 'blind'? **Abhorred shears,** called by Spenser the 'cursed knife.' *Faerie Queene,* IV. ii. 48.

76. **Slits.** Is this word properly applicable to 'praise'? What is *zeugma*?

77. **Phœbus,** Apollo, the god of prophecy and song. In Virgil's sixth *Eclogue,* of which we see other traces in *Lycidas,* we find,

> "Cum canerem reges et prœlia, Cynthius aurem
> Vellit, et admonuit,"

"Fame is no plant that grows on mortal soil,
Nor in the glistering foil
Set off to the world, nor in broad rumor lies;
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heaven expect thy meed."
O fountain Arethuse, and thou honored flood,
Smooth-sliding Mincius, crowned with vocal reeds,

'When I would sing of kings and battles, the Cynthian Apollo [i. e. Phœbus] twitched my ear and admonished me.' Masson thinks that here is an allusion to the popular notion of a tingling sensation in one's ears, indicating that people are talking of him; as if Milton felt at the moment that absent people were weighing his words, and calculating his chances of immortal fame. "Conington (on Virgil's lines above-quoted) remarks that touching the ear was a symbolical act, the ear being the seat of memory."

78–84. 'The answer Milton would give to the critics imagined in the preceding note.' *Masson.*

79. **Foil.** Milton's words, says Jerram, admit of a twofold construction. By the first construction, 'foil' "must be understood of a dark substance (originally a thin *leaf* [*folium*] of metal), in which jewels were placed to 'set off' their lustre." By the second construction, which is preferred by him, 'foil' is *tinsel*, 'some baser metal which glitters like gold, and makes a fair show to the eye.' "Perhaps the idea of 'foil' (*folium*) was suggested by the word 'plant,'" the metaphor reappearing in line 81. '*Foil* set off' is, then, 'a fair show ostentatiously displayed' to the world. Is this explanation correct?

81. **Pure eyes.** See *Comus*, l. 213, *Habak.* i. 13. For this whole passage, see *Paradise Regained*, III. 60 to 65.

82. **Jove.** How about the rhyme? Meaning of 'witness' in this line?

83. **Lastly**, finally, like the Lat. *ultimum.*

84. **Meed.** In *Faerie Queene*, III. x. 31, we find the line, "Fame is my meed, and glory virtue's pay."

85. **Arethuse**, a famous fountain in Ortygia, an island at the mouth of the 'Great Harbor' of Syracuse in Sicily. It used to be said that a cup, thrown into the river Alpheus, would reappear in the fountain Arethusa, hundreds of miles away. See the legend of Alpheus and Arethusa in the classical dictionaries. The nymph of the fountain was regarded as the muse that inspired the Sicilian poet Theocritus, whom Virgil and Milton imitate. She was a companion of Diana. Is the word made a dissyllable by modernizing it?

86. **Mincius**, a stream in northern Italy, one of the tributaries of the Po, in Venetia, near Mantua, the birthplace and home of Virgil, who often mentions the stream. The river god of the Mincius might be supposed to inspire Virgil's pastorals. **Smooth-sliding.** An epithet used by Milton's favorite

That strain I heard was of a higher mood:
But now my oat proceeds,
And listens to the herald of the sea,
That came in Neptune's plea;
He asked the waves, and asked the felon winds,
"What hard mishap hath doomed this gentle swain?"
And questioned every gust of rugged wings
That blows from off each beakéd promontory.
They knew not of his story;
And sage Hippotades their answer brings,

Sylvester in *Du Bartas*, l. 171, 'the crystal of smooth-sliding floods.' The 'reed' is from Virgil. See Jerram's note on *Lycidas*, l. 33. In Virgil's seventh *Eclogue* we have *Hic virides tenera prætexit arundine ripas Mincius*, 'Here Mincius has fringed the green banks with the pliant reed.' In *Æneid*, X. 205, 206, we have 'Mincius decked with sea-green reeds,' Mincius being the name of a ship bearing the figure of the river god.

87. **Higher mood.** The noble words of Phœbus were loftier than the language of simple pastoral song. *Mood* is here musical or poetical style (Lat. *modus*, 'a certain arrangement of intervals in the musical scale'). See *Paradise Lost*, I. 550.

88. **Oat.** See note on l. 33. Do not imagine a child's corn-pipe of straw!

89. **Herald.** "Triton, the trumpeter of the waves, who now came, in the name of Neptune, to conduct a judicial inquiry into the cause of the death of Lycidas." *Masson.* For Triton's 'wreathed horn,' see Holmes's *Chambered Nautilus*, and Wordsworth's twenty-third *Sonnet* (Little and Brown's ed., Vol. II. p. 341).

90. **Plea** (Lat. *placitum*, that which is *pleasing* to the court; from *placēre*, to please; O. French *plait*) behalf; 'name.' He came to hold an inquest?

91. **Felon** (Fr. *felon;* Ital. *fello;* perhaps akin to A.-S. *fell*, cruel; or from Welsh *gwall*, defect; *fall*, bad; *falloni*, perfidy; Gaelic *feall*, betray. Brachet makes it from the Low Lat. *fellonem*, a thief, a word which occurs but once), cruel, with the added sense of 'criminal.' What of the rhyme of lines 91, 92?

92. **Doomed** (Old Eng. *dôm*, Gothic *doms*, judgment, jurisdiction; A.-S. *deman*, to judge). **Swain,** a laborer, a young man. Old Eng. *swán*, a herdsman; Old Norse *svein*, a boy, a servant; Dan. *svend*, a bachelor.

93. **Wings.** Explain this metaphor, also that in the word 'beaked' in the next line. Are the gusts winged, or do the "wings of the wind" fan with gusts? Is the meaning, rough-winged gusts? Marvell calls great ships 'beaked promontories, sailed from far.' In Drayton's *Poly-Olbion*, 1st *Song*, we have 'the utmost end of Cornwall's furrowing *beak*.'

96. **Hippotades,** Æolus, the god of the winds, son of Hippotes. See Ovid's *Met.*, XIV. 229, etc.

That not a blast was from his dungeon strayed;
The air was calm, and on the level brine
Sleek Panope with all her sisters played.
It was that fatal and perfidious bark,
Built in the eclipse, and rigged with curses dark,
That sunk so low that sacred head of thine.
Next Camus, reverend sire, went footing slow,
His mantle hairy and his bonnet sedge

97. **His** may be for *its,* referring to blast; or it may refer to Hippotădes (Æŏlus), in whose cave the winds were imprisoned. See *Æneid,* I. 52–63.

98. **Level brine,** the Latin *æquora* or *æquor,* the 'flat sea,' as he calls it in *Comus,* l. 375.

99. **Panope** (Gr. *πᾶν,* all, *ὤψ,* the eye; root *ὀπ,* to see, whence Lat. *oc-ulus,* Goth. *augo;* A.-S. *eage;* Ger. *auge;* Eng. *eye;* the one all-eye, or far-seeing), mentioned by Homer and Hesiod as one of the fifty sea-nymphs, daughters of Nereus, who lives in a palace at the bottom of the sea. Panope is named among them by Virgil (*Æneid,* V. 240) and Spenser (*Faerie Queene,* IV. xi. 49). She is especially named here by Milton, because of her wide lookout over the deep. **Sleek,** glossy, shining. So the mermaids, like the seal, appear, when emerging from the water.

100. **Bark,** ship.

101. **In the eclipse.** Milton neatly alludes to the superstition which made an eclipse a time of evil omen. Among the ingredients in the famous caldron of the witches in *Macbeth* are

'Slips of yew,
Slivered in the moon's eclipse.'

"Than eclipses of the sun and moon nothing is more natural; yet with what superstition they have been beheld since the tragedy of Nicias and his army (B. C. 414) many examples declare." (Sir Thomas Browne's *Vulgar Errors,* I. 11.) **Rigged,** etc. The rigging is full of curses which cling there.

103. **Camus,** god of the river Cam, on which Cambridge (bridge over the Cam) was built; and so the tutelary genius of Cambridge University. Of course he would feel a mournful interest in the sad fate of his most hopeful child Lycidas. **Footing slow.** Spenser uses the epithet 'slow-footing.' The river is very sluggish; and hence the highway-surveyors and civil engineers, when they turn critics, infer that Milton meant to characterize the movement of the water only! The first line of Goldsmith's *Traveller* is,

'Remote, unfriended, melancholy, slow.'

Slow for slowly; the adjective for the adverb, as often is the case in *Shakespeare.* Sometimes this coincidence of form arises from dropping the adverbial ending *e;* sometimes, from the word describing the actor rather than the act.

104. **Mantle hairy and his bonnet sedge,** etc. "The mantle," said Mr.

Inwrought with figures dim, and on the edge
Like to that sanguine flower inscribed with woe.
"Ah! who hath reft," quoth he, "my dearest pledge?"
Last came, and last did go
The pilot of the Galilean lake;
Two massy keys he bore of metals twain—

Plumptre in a Latin note, which appeared in a Greek translation of *Lycidas* in 1797, "is as if made of the plant 'river-sponge,' which floats copiously in the Cam; the *bonnet* of the river-sedge, distinguished by vague marks traced somehow over the middle of the leaves, with the edge of the leaves serrated, after the fashion of the αἰ αἰ of the hyacinth." "It is said that the flags of the Cam still exhibit, when dried, these dusky streaks in the middle," and apparently 'scrawled o'er' (as Milton's MS. first had it instead of 'inwrought') with dotted marks 'on the edge.'

105. **Inwrought.** *What* was inwrought? The 'mantle'? or the 'bonnet'? or both?

106. **That sanguine flower,** the hyacinth, sprung from the blood of the youth of that name, accidentally slain by Apollo. See Milton's *Death of a Fair Infant*, st. 4: also Ovid, *Met.*, X. 162, *et seq.*, where we have the lines

> "Ipse suos gemitus foliis inscribit; et, ai, ai,
> Flos habet inscriptum."

Apollo himself inscribes his own lamentations on the leaves, and the flower has ai, ai (alas, alas!) written thereon. Another tradition makes the hyacinth to have sprung from the blood of Telemonian Ajax. (Pausanias, *Itinerary*, I. 35, sec. 3; Ovid, *Met.*, XIII. 397, etc.)

107. **Pledge,** offspring, like Latin *pignus*. So in Bacon's Essays (*Marriage*), children are called the 'dearest pledges.' See first line of the verses, *At a Solemn Music*. **Reft** (A.-S. *reafian*, to rob; Old Eng. *reave*, whence *bereave*), snatched away. **Quoth** (A.-S. *cwethan*, to say, past tense, *cwaeth*). Used in first and third persons, and the past tense. Stevens and Morris are mistaken in saying, "This verb (*cwethan*) still survives in our 'quote.'" The latter is from Latin *quotus*, what in number; or *quot*, how many.

109. **Pilot.** St. Peter, originally a fisherman on the Sea of Galilee (*Matt.* iv. 18–22; *Luke* v. 1–11); and here may be, as Masson thinks, 'occult reference to the fact that Lycidas had perished at sea.' As the earthly head of the church, and the chief shepherd of the flock (*John* xxi. 15–17), St. Peter regrets the loss of King's services to the cause of pure religion, and is filled with a holy anger at the selfish hirelings that crowd into the ministry.

110. **Two massy keys.** See *Matt.* xvi. 19. St. Peter has from very early times been represented as bearing *two* keys; but the idea of one being of gold and the other of iron is Milton's own. Dante in his *Paradiso*, V. 57, speaks of the two keys of Holy Church, — 'by either key, the yellow and the white';

The golden opes, the iron shuts amain —
He shook his mitred locks, and stern bespake:
"How well could I have spared for thee, young swain,
Enow of such as, for their bellies' sake,
Creep, and intrude, and climb into the fold!
Of other care they little reckoning make
Than how to scramble at the shearer's feast,
And shove away the worthy bidden guest.
Blind mouths! that scarce themselves know how to hold
A sheep-hook, or have learned aught else the least
That to the faithful herdsman's art belongs!

i. e. the silver key of Knowledge, and the golden key of Authority. So in Dante's *Purgatorio*, IX. 118, the golden key is the confessor's authority; the silver, his knowledge. See Fletcher's *Purple Island* (pub. in 1633), VII. 61, 62.

111. **Amain** (A.-S. *maegen*, might), forcibly. For the prefix *a*, see note on 'afield,' line 27. See also *a*, as a prefix, in Wedgwood's *Dict. of Etymology*.

112. **Mitred.** Here Milton, with poetic reverence, assigns to St. Peter the *mitre*, which he afterwards scorned when worn by popes, bishops, and cardinals. **Bespake.** Here used intransitively. Note that three complaints against some of the clergy follow: (1) selfishness and corruption, (2) ignorance of doctrine and duty, (3) their Romanizing tendency. King seems to have been expected to enter the ministry.

114. **Enow,** the old form, usually plural, of *enough*. Gothic *ganohs*, enough. Milton's MS. has *anough*.

115. **Climb.** See the close of Milton's sonnet on Cromwell; also *Par. Lost*, IV. 193; *John* x. 1, etc. The lines 113 to 131 are remarkable as an 'outburst of that feeling about the state of the English Church under Laud's rule, which, four years afterwards (1641 – 42), found more direct and as vehement expression in Milton's prose pamphlets.' "Note," says Masson, "the studied contemptuousness of the phraseology throughout, — 'their bellies' sake,' 'shove away,' 'blind mouths'! (a singularly violent figure, as if the men were *mouths* and nothing else) — and the raspy roughness of the sound in line 124, where '*scrannel*' (for 'screeching,' 'ear-torturing') seems to be a word of Milton's own making. The 'rank mist' and 'foul contagion' are unsound and unwholesome doctrines."

118. **Worthy bidden guest.** *Matt.* xxii. 3, 8, 9.

120. **Sheep-hook.** This hook is fastened to a pole. With it the shepherd lays hold of the sheep which he may wish to catch. The 'rod' of *Psalm* xxiii. 4.

121. **Herdsman's.** Herdman is the usual spelling in the Bible. *Gen.* xiii. 7.

What recks it them? What need they? They are sped;
And, when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw:
The hungry sheep look up, and are not fed,
But, swollen with wind and the rank mist they draw,
Rot inwardly, and foul contagion spread;
Besides what the grim wolf with privy paw

122. **Are sped,** are despatched, or quickly provided for. So in Shakes. *Taming of Shrew,* V. ii. 185, "We three are married, but you two are sped." The word when so used passively is usually in an unfavorable sense; as in the *Merchant of Venice,* II. ix. 72, "So begone, sir; you are sped." (A.-S. *spédan,* to speed; Old Eng. *spedan,* to prosper.) **Recks.** This word is not often found impersonal. In *Comus,* l. 404, we have, "Of night or loneliness, it recks me not."

123. **Flashy,** insipid, vapid; or, possibly, tinsel-like, showy. In Bacon's Essay on *Studies* we have, "Distilled books are like common distilled waters, flashy things." **When they list.** The 'songs'—unsound instruction, poor stuff at best—are doled out to suit the convenience of the pseudo-shepherds.

124. **Grate.** They *grate* their songs? or their songs grate? So the infernal doors "grate harsh thunder." (*Par. Lost,* II. 881.) This line is like Virgil's '*Stridenti miserum stipula disperdere carmen,*' to murder a sorry song on a squeaking straw pipe (*Eclogue,* III. 27). **Scrannel** is supposed to be related to *scrawny.* It seems to have been coined by Milton, and to mean thin, meagre. But see Masson's views quoted in note to line 115. Possibly it is connected with *cranny* (Lat. *crena;* Fr. *cran;* provincial Ger. *krinne,* notch, fissure, cleft, crevice), and so may mean squeaking. (Morley derives it from A.-S. "*scrincan,* to shrink, past *scranc,* with diminutive suffix. In Lancashire a 'scrannel' is a lean, skinny person.")

125. **Are not fed.** Similarly Spenser (*Shepherd's Calendar, May Eclogue*) complains of the ministers that spend their time in 'wanton merriment,' while "their flocks be unfed." See Milton's quotation of the passage in *Animadversions on the Remonstrant's Defence* (1641); also see near the end of Milton's *Reason of Church Government* (1641).

126. **Swollen with wind.** Dante (*Paradiso,* XXIX.) says, '*Si che le pecorelle, che non sanno, tornan dal pasco, pasciute di vento,*' so that the lambs, which know not, come back from pasture fed upon the wind. Hamlet's "I eat the air" will be recalled (*Ham.* III. ii. 99). **Rank,** strong, offensive.

128. **Grim wolf.** Who is the 'grim wolf'? 'Archbishop Laud,' some say. Others make it the wolf in sheep's clothing, of *Matt.* vii. 15; others, the rapacious shepherd, of *Acts* xx. 29. Morley thinks it is 'the devil, great enemy of the Christian sheepfold.' Others, and among them Masson, "interpret the grim wolf to mean that system of perversion to Romanism, which seems to have reached its height in or about the year 1637." Possibly here

Daily devours apace, and nothing said.
But that two-handed engine at the door
Stands ready to smite once, and smite no more.
Return, Alphēus; the dread voice is past
That shrunk thy streams: return, Sicilian Muse,
And call the vales, and bid them hither cast
Their bells and flowerets of a thousand hues.
Ye valleys low, where the mild whispers use

is a remote allusion to the she-wolf that suckled Romulus and Remus. **Privy paw,** secret or stealthy paw. The alleged intriguing of the Jesuits?

129. **Apace,** speedily, fast. **Nothing said.** Does this mean that the unfaithful ministers did not preach? or that they went over to Rome without evoking comment, the court and the clergy ignoring the fact?

130. **But that two-handed engine.** Either the axe of the Gospel (*Matt.* iii. 10; *Luke* iii. 9); or the axe of the executioner about to behead Laud; or the executioner Death with his scythe; or the sword of the archangel Michael alluded to in line 161, etc. (*Par. Lost,* VI. 251); or the two-edged sword of the Son of Man (*Rev.* i. 16; ii. 12, 16); or the two houses of Parliament; or, according to Morley, "'the sword of the spirit, which is the word of God' (*Ephes.* vi. 17); 'two-handed,' because we lay hold of it by the Old Testament and the New." The usual explanation makes it the headsman's axe. This would seem, however, to be an afterthought. See a long and learned note on the line in Masson's *Milton's Poet. Works,* Vol. III. pp. 454–456. Jerram has no doubt that it is 'the axe laid at the root of the tree.' **At the door.** *Matt.* xxiv. 33.

131. **Smite no more.** Newton cites 1 *Sam.* xxvi. 8.

132. **Alpheus,** the god of the river Alpheus in Arcadia. Enamored of Arethusa, he pursued her underground (the river runs underground for a long distance) to Sicily, where he overtook her in the fountain called by her name in the island of Ortygia at the entrance of the harbor of Syracuse. See note on line 85. He and she are here supposed to inspire pastoral poets. The pastoral style, having been interrupted, is now resumed.

133. **Shrunk.** As if the volume of the river were perceptibly diminished through sympathy with the shrinking fear felt by the river god; "a recognition," says Jerram, "of the superior power of Christianity over Paganism." A *full* stream indicated prosperity and joy. See *Comus,* l. 924 to 929. Metaphorical meaning 'shrunk thy streams'? **Sicilian Muse,** Arethusa, or the muse that inspired Moschus and Theocritus, Sicilian poets.

135. **Bells,** the cups or corollas of flowers. Ariel sings in Shakes. *Tempest,* V. 89, "In a cowslip's bell I lie."

136. **Use,** frequent, haunt, dwell. So in *Faerie Queene,* VI. Introd. st. 2, line 17.

Of shades, and wanton winds, and gushing brooks;
On whose fresh lap the swart star sparely looks;
Throw hither all your quaint enamelled eyes,
That on the green turf suck the honeyed showers,
And purple all the ground with vernal flowers.

137. **Of shades.** Grammatical construction? **Wanton.** "The epithet may remind us of the mythological amours of the winds." The word is from the negative *wan*, without (whence comes our *wan*, without color), and A.-S. *teon* (Ger. *ziehen*) to lead; hence it means without leadership or restraint.

138. **Swart star.** "The dog-star, Sirius, whose appearance above the horizon was supposed to be physically connected with the oppressive heats of summer, — whence our phrase 'the dog-days.' It is called 'swart' or 'swarthy' from the effects of heat on the complexion." In Horace, *Odes*, III. xiii. 9, we find *flagrantis atrox hora Caniculæ*, the fierce season of the blazing dog-star. Possibly Milton means the *sun*, as Horace (*Satires*, I. 9, 73) has '*sol niger*,' 'the sun that turns things black,' or 'the injurious sun.' "The flowers that the poet wants to be brought to him are such as have grown in shady vales." *Masson.* **Sparely**, sparingly, seldom. **Looks.** Warton conjectures 'that the astrological *aspect* of a star is here intended.' So 'dire-looking' in *Arcades*, l. 52. See *Par. Lost*, vi. 313.

139. **Quaint**, here used, as often in Shakespeare, for fine, nice, neat, pretty; or in its usual Miltonic sense of curious, fantastic, as Jerram thinks. (Lat. *comptus*, adorned; Old Fr. *coint*. But Wedgwood says, "Notwithstanding the singular agreement with Lat. *comptus*, trimmed, adorned, the word must be derived either from Lat. *cognitus*, known, or from Ger. *kund*, *kundig*, known, acquainted with.") **Eyes.** In *Midsummer Night's Dream*, IV. i. 60, we have 'pretty flowerets' eyes.' So the daisy is the *day's eye*. **Enamelled**, as if painted on enamel. What is enamel?

140. **Honeyed.** Milton very often makes adjectives of past participles.

141. **Purple.** What is the subject nominative? Purple, which usually is red tinged with blue, sometimes 'denotes any bright color, from a dazzling white to a deep red.' Horace, *Odes*, IV. i. 10; Virg. *Æneid*, IX. 349; *Par. Lost*, III. 364. **Vernal flowers.** It will be well in reading the next nine lines to observe what is commonly called 'the language of flowers.' In one of the elegies of Sir John Beaumont (1582–1628) is the following: —

"Here fresh roses lie
Whose ruddy blushes modest thoughts descry.
The spotless lilies show his pure intent;
The flaming marigolds his zeal present;
The purple violets, his noble mind,
Degenerate never from his princely kind;
And, last of all, the hyacinths we throw,
On which are writ the letters of our woe."

Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freaked with jet,

142. **Rathe** (Ice. *hradr*, quick; Norse *rad*, hasty; Dutch *rad*, nimble), early. *Rather* is the comparative of this old word, and means *sooner, earlier.* Here begins the famous flower passage, which the original manuscript shows to have been carefully and repeatedly revised. "Scott in his *Critical Essays*" complains that "too many flowers are specified, and spring flowers are injudiciously blended with summer ones." This last point resembles the old censure of Shakespeare for not observing the 'unities' of time and place! **Primrose.** Why primrose? Because, like Lycidas, it is prematurely cut off; as Shakespeare says, 'pale primroses, that die unmarried, ere they can behold bright Phœbus in his strength'? or better, perhaps, because of 'the modest nature of the flower, blooming in retired spots, and often fading unnoticed'?

143. **Tufted.** "The crowfoot grows singly; but as it divides into several parts, Milton was justified in his epithet." *Keightley.* **Crow-toe,** so called 'from its claw-like spreading legumes,' says Prior. *Popular Names of British Plants.* Why is *this* flower mentioned? We perhaps gain light on this point from the original draft in Milton's handwriting among the Cambridge MSS. It reads,

> "Bring the rathe primrose that unwedded dies,
> Coloring the pale cheek of unenjoyed love;
> And that sad flower that strove
> To write his own woes on the vermeil grain:
> Next add Narcissus that still weeps in vain."

Is the crow-toe, then, 'that sad flower,' the 'sanguine flower inscribed with woe,' the purple hyacinth? There would be a peculiar appropriateness in this; for Hyacinth, like Lycidas, met with an early and sudden death. Of the water crowfoot, however, it is remarked that, "when growing in swift-running water, the lower leaves may be compared to a *tuft of bright green hair* waving to and fro in the current." *Maunder's Treasury of Botany.* Was Milton, then, thinking of the 'oozy locks' of Lycidas, laved by 'the cruel, crawling foam' beyond the 'sands o' Dee,' and asking himself, in the spirit of Charles Kingsley, "O, is it weed, or fish, or floating hair"? **Pale.** As if with sorrow and shadow? The white-flowered jessamine is common in the South of Europe. **Jessamine** (Persian *jàsmin*, fragrant). Why *this* flower? Because of its fragrance, like the memory of Lycidas? *Quarles* (1592–1644) says in his *Emblems*, V. 2, "Above the rest, let Jesse's sovereign flower perfume my qualming breast"; playing upon the word jessamine.

144. **White pink.** Why *white?* Is it representative of the spotless purity of Lycidas? **Pink** (Fr. *pince*, a tip or thin point). 'Probably from the sharp-pointed leaves set in pairs upon the stalk like pincers.' *Wedgwood.* Before Milton's day, the pink was the emblem of perfection. Thus in Shakes.

The glowing violet, 145
The musk-rose, and the well-attired woodbine;

Romeo and Jul., "I am the very pink of courtesy"; and colloquially it is still so used to denote the acme of excellence. **Pansy** (Fr. *pensée*, thought; Lat. *pensare*, to weigh, ponder). The pansy, as its name indicates, has 'from time whereof the memory of man runneth not to the contrary,' typified thought. **Freaked** (O. Eng. *freken*, *frecken*, to spot, freckle? or Ital. *fregare*, to streak; *frego*, a dash, stroke?), variegated, flecked. There are many varieties of pansy, or heart's-ease. Why does Milton select that which is 'freaked with jet'? Evidently because of its 'sad embroidery,' which adds a mournful tinge to the sweet thoughtfulness of the flower. The savor of grief is in those freaks of jet; as the fairy in *Midsummer Night's Dream* says of the spots in the gold coats of the cowslip,

"In those freckles live their savors."

Spenser (*Faerie Queene*, III. xi. 37) represents Hyacinth as changed into a pansy.

145. **Violet.** Modest, yet glowing as with the warmth of immortal life.

146. **Musk-rose.** Of course the rose, queen of flowers, highest emblem of beauty, must not be wanting. But why single out the *musk*-rose? Because of its odor, outlasting all others, and fitly symbolizing the enduring fragrance of the memory of Lycidas? **Woodbine.** This is the honeysuckle, which Keats characterizes as 'of velvet leaves and bugle bloom divine,' and which Milton elsewhere calls 'the twisted eglantine' (*L'Allegro*, 48). *The Treasury of Botany* (*Lindley and Moore*, Maunder's ed.) says: "No British shrub claims our favorable notice so early in the season as the honeysuckle (*caprifolium periclymenum*); for even before the frosts of January have attained their greatest intensity, we may discover in the sheltered wood or hedge-bank its wiry stem throwing out tufts of tender green leaves from the extremity of every twig. Later in the season it .... displays its numerous clusters of trumpet-shaped cream-colored flowers [the 'bugle bloom' of Keats] tinged with crimson, and shedding a perfume which, in sweetness, is surpassed by no other British plant. .... In October, the woodbine endeavors to impart a grace to the fading year by producing a new crop of flowers, which, though not so luxuriant nor so numerous as the first, are quite as fragrant. Clusters of flowers and of ripe berries may then be found on the same twig, uniting autumn with summer as the early foliage united winter with spring." **Well-attired.** (*Attire* is from the Old French *atour*, *attour*, a French hood, or head-dress for a woman. *Wedgwood.* This original meaning is seen in 'attired,' *Levit.* xvi. 4, and in 'tired,' 2 *Kings* ix. 30; also in Shakespeare's fifty-third Sonnet, *Much Ado About Nothing*, III. iv. 13, and repeatedly elsewhere.) In the early promise of the woodbine, its seeming lofty aspiration, its wondrous fragrance, its affectionate twining, or in its rich and strange 'attire' of beautiful blossoms mingled sometimes with bright crimson berries, — 'the virgin crimson of modesty,' as Shakespeare has it, — can we see why Milton chose this flower?

With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid amaranthus all his beauty shed,
And daffadillies fill their cup with tears, 150

147. Cowslips. Marsh-marigolds? These are among the early spring flowers in the watery meadows. The flowers are said to be narcotic. See the characterization of the marigold in the long quotation from Shakespeare, *infra* (on line 150). But is not Milton's cowslip the *primula veris*, a species of primrose, a *drooping* flower? It bears umbels of small yellow blossoms, tinged with orange, and rising from a cluster of downy leaves. It has little or no resemblance to the *caltha palustris*, marsh-marigold, or cowslip of New England. See *Henry V.*, V. ii. 49, where Shakespeare speaks of the 'freckled cowslip'; and *Midsummer Night's Dream*, II. i. 13, where, in speaking of the cowslip, he says, 'In those freckles live their savors.' Note on line 144. (*Cowslip* is "divided cow-slip, not cows-lip; as shown by the Old Eng. *oxanslippa*, oxlip, where the *an* is the sign of the genitive case. The meaning of *slip* is uncertain." *Stevens* and *Morris.*)

148. **Sad embroidery.** The first draft had 'sorrow's livery'; the second, 'sad escutcheon.' Which is the best expression of the three? Why? **Embroidery.** This suggests Chaucer's description of the young Squire, —

> "*Embrouded* was he as it were a mead
> All full of freshe floures white and red."

149. **Amaranthus** (Gr. ἀμάραντος, unfading; fr. ἀ, without, and μαράινειν, to wither, decay; 'so called because its flowers, when cropped, do not soon wither'). It has 'green, purplish, or crimson flowers, in large spiked clusters.' 'Love-lies-bleeding' is a species of it. Amaranth is the emblem of immortality. See the exquisite lines in *Par. Lost*, III. 353–359.

150. **Daffadillies** (Gr. ἀσφόδελος; Fr. *fleur d'asphodèle*). This flower is the narcissus? In the original draft Milton has the line, "Next add Narcissus that still weeps in vain." The story of Narcissus, dying of love and changed into the beautiful flower, is told in Ovid's *Metamorphoses.* Narcissus was a paragon of beauty, and is so spoken of in Shakes. *Antony and Cleopatra*, II. v. 96; *Rape of Lucrece*, 265; Milton's *Comus*, 237. Narcissus is said to be from ναρκάω, to become numb, as the odor of the flower produced torpidity. Plutarch says that "those who are numbed with death should very fittingly be crowned with a benumbing flower."

In the light of the foregoing explanations, the student will be able to judge of the accuracy and fairness of Ruskin's criticism of this passage (lines 142–150). After distinguishing between 'fancy' and 'imagination,' by saying that "*fancy* sees the outside, and is able to give a portrait of the outside, clear, brilliant, and full of detail"; that "the *imagination* sees the heart and inner nature, and makes them felt, but is often obscure, mysterious, and interrupted, in its giving of outer detail," Ruskin proceeds to illustrate.

To strew the laureate hearse where Lycid lies. 151
For so, to interpose a little ease,

"Compare," he says, "Milton's flowers in *Lycidas* with Perdita's. In Milton it happens, I think, generally, and in the case before us most certainly, that the imagination is mixed and broken with fancy, and so the strength of the imagery is part of iron and part of clay: —

> 'Bring the rathe primrose that forsaken dies, (Imagination.)
> The tufted crow-toe, and pale jessamine, (Nugatory.)
> The white pink, and the pansy freaked with jet, (Fancy.)
> The glowing violet, (Imagination.)
> The musk-rose, and the well-attired woodbine, (Fancy, vulgar.)
> With cowslips wan that hang the pensive head, (Imagination.)
> And every flower that sad embroidery wears.' (Mixed.)

"Then hear Perdita: 'O Proserpina,' etc. [See the quotation below from *Winter's Tale.*]

"Observe how the imagination in these last lines [Perdita's] goes into the very inmost soul of every flower, after having touched them all at first with that heavenly timidness, the shadow of Proserpine's, and gilded them with celestial gathering; and never stops on their spots, or their bodily shape, while Milton sticks in the stains upon them, and puts us off with that unhappy freak of jet in the very flower that without this bit of paper-staining would have been the most precious to us of all. 'There is pansies, that 's for thoughts.'" Ruskin's *Modern Painters,* Part III. Vol. II. chap. iii. pp. 164, 165 (New York, Wiley & Son, 1871). Is the great art-critic just in his comparison of the consciously immature pastoral poet of twenty-eight or twenty-nine with the veteran dramatist of forty-seven? It may aid in the decision of this question, if we examine the whole flower passage, of which Ruskin gives the ten lines referred to above, beginning 'O Proserpina.' The scene is at a sheep-shearing, and Perdita is 'mistress o' the feast.'

> "Reverend sir,
> For *you* there 's rosemary and rue; these keep
> Seeming and savor all the winter long.
> . . . . Sir, the year growing ancient, —
> Not yet on summer's death, nor on the birth
> Of trembling winter, — the fairest flowers o' the season
> Are our carnations and streaked gillyvors,
> Which some call Nature's bastards, ... and I care not
> To get slips of them. . . . .
> . . . . Here 's flowers for *you,*
> Hot lavender, mints, savory, marjoram;
> The marigold, that goes to bed wi' the sun
> And with him rises weeping: these are flowers
> Of middle summer, and I think they are given

Let our frail thoughts dally with false surmise. 153
Ay me! whilst thee the shores and sounding seas

> To men of middle age. . . . .
> . . . . Now, my fairest friend,
> I would I had some flowers o' the spring that might
> Become *your* time of day; — and *yours*, and *yours*,
> That wear upon your virgin branches yet
> Your maidenhoods growing. O Proserpina,
> For the flowers now, that, frighted, thou lett'st fall
> From Dis's wagon! daffodils,
> That come before the swallow dares, and take
> The winds of March with beauty; violets dim,
> But sweeter than the lids of Juno's eyes,
> Or Cytherea's breath; pale primroses,
> That die unmarried, ere they can behold
> Bright Phœbus in his strength, — a malady
> Most incident to maids; bold oxlips and
> The crown imperial; lilies of all kinds,
> The flower-de-luce being one! O, these I lack,
> To make you garlands of; and my sweet friend,
> To strew him o'er and o'er."
>
> *Winter's Tale*, IV. iii.

Milton evidently had this passage in his mind; but perhaps the nearest parallel passage is in Spenser's *Shepherd's Calendar, April:* —

"Bring hither the pink and purple columbine, with gilliflowers;
Bring coronations, and sops-in-wine [carnations and pinks],
Worn of paramours [lovers]:
Strow me the ground with daffadowndillies,
And cowslips and kingcups and loved lilies [kingcups = crow-toes]:
The pretty paunce [pansy]
And the chevisaunce [achievement, perhaps here a flower]
Shall match with the fair flower-delice" [flower-de-luce; Fr. *fleur-de-lis*, flower of lily, the white lily].

151. **Laureate**, laurelled, 'having the poet's laurel on it.' What is a poet-laureate? **Hearse.** Coffin? So it seems to be in Milton's *Epitaph on the Marchioness of Winchester*, l. 58. Dean Stanley, in his *Historical Memorials of Westminster Abbey*, says, "The *hearse* was a platform, decorated with black hangings, and containing an effigy of the deceased. Laudatory verses were attached to it with pins, wax, or paste." (The history of '*hearse*' illustrates the curious changes of meaning which words sometimes undergo: Gr. ἁρπ, to seize hastily, snatch and carry away; whence ἅρπαξ, robbing, rapacious; also a grapple, or *grappling-iron*, used in sea-fights; Lat. *hirpex*, or *irpex*, a large rake with iron teeth used for the same purposes as our har-

Wash far away, where'er thy bones are hurled;
Whether beyond the stormy Hebrides,
Where thou perhaps under the whelming tide
Visit'st the bottom of the monstrous world;
Or whether thou to our moist vows denied,
Sleep'st by the fable of Bellerus old,

row, *erpice* being still the Italian for harrow; Low Lat. *hercia;* Old. Fr. *herce,* or *herche,* a triangular framework of iron in the form of a harrow, used for holding candles at funerals and church ceremonies, and placed at the head of graves and cenotaphs. Afterwards the word *herce,* or *hers,* came to signify the whole funeral obsequies; also the cenotaph, the grave, the coffin, the dead body; or any framework, platform, or canopy erected beside or over the tomb; lastly, *hearse,* the carriage in which the coffin is conveyed.) **Lycid.** "The older poets were fond of shortening classical names thus."

153. **False surmise,** the false supposition in which, for the sake of the momentary comfort it affords, we vainly indulge, that thy loved form is here where we can honor it? **Frail.** This word is used apologetically. **Dally,** play, trifle.

154. See note line 56. The student will not fail to notice the beauty of this outbreaking of regret that the 'surmise' is but a transient dream. **The shores — wash,** etc. "This expression, though strange, is not the result of oversight, since Milton deliberately substituted 'shoars' for 'floods' in his MS. The obvious meaning is that the corpse visited different parts of the *coast* in its wanderings, and was not out at sea all the time. The word *shore* does, however, literally mean 'that which *divides* the water from the land,' and therefore includes the portion sometimes covered by the tide." *Jerram.*

155. **Far away,** *at* a great distance? or *to* it?

156. **Hebrides.** Western Islands. These islands, about 200 in number, are on the west coast of Scotland. Why are they 'stormy'? Examine, for the localities in this passage, a good map showing the British islands and the west coast of Europe.

157. **Whelming.** The first draft has 'humming,' evidently from Shakes. *Pericles,* III. i. 64, "And humming water must o'erwhelm thy corpse."

158. **Monstrous,** abounding in monsters. So Horace, *Odes,* I. 3. 18, and Virgil, *Æneid,* VI. 729. Homer's *Odyssey,* III. 158, has μεγακήτεα πόντον, the deep abounding in sea-monsters.

159. **Moist vows.** Tearful prayers? protestations of affection?

160. **Bellerus.** Milton first wrote the word *Corineus,* but substituted *Bellerus,* coining it from *Belerium* or (as in Ptolemy) *Bolerium,* Land's End. "It has been supposed that Milton, desiring a legendary namefather for the special bit of Cornwall called Bellerium by the Romans, took the liberty of adding such an imaginary personage to the retinue of the great giant-killing Corineus." *Masson.* See Milton's *History of England* for the story of the

Where the great vision of the guarded mount
Looks toward Namancos, and Bayona's hold:
Look homeward, Angel, now, and melt with ruth;
And, O ye dolphins, waft the hapless youth.

Trojan Corineus, Brutus, etc. **Fable.** The place fabled to have been the haunt of Bellerus. Drayton's *Poly-Olbion* (1st song) says that Cornwall was named after Corineus to commemorate his victory over Gogmagog, a Cornish giant. See a good map of the west coast of Europe.

161. **Vision,** the *apparition* of the Archangel Michael, which is said to have been seen by some hermits centuries ago. A craggy seat, known as 'St. Michael's chair,' on the steep rock called St. Michael's Mount, and about 200 feet high, overhangs the sea in Mount's Bay, near Penzance, and is much visited by tourists. The rock is pyramidal in form, encompassed by the sea at high tide, and surmounted by several old buildings. One of these is a castle, still inhabited at times; and about this castle are traced the remains of a yet more ancient stronghold, once occupied by the Normans. There was a monastery here of Benedictine monks, founded by Edward the Confessor; also a chapel said to have been built in the fifth century. The spot has long been an object of superstitious reverence. "The so-called chair is a fragment of the lantern of the monastery," says R. C. Browne, and he adds that, "to scramble around the pinnacle on which it is placed is a dangerous exploit, and is traditionally rewarded with marital supremacy." Clarendon Press edition. See note in *Masson*, pp. 460, 461. **Guarded mount.** How *guarded?* What of the rhyme here?

162. **Namancos.** In Mercator's *Atlas* of 1623 and 1636, Namancos is set down as a town in the province of Galicia, near Cape Finisterre and a little to the east, and Bayona is a city on the west coast of that province, some distance to the south. Masson characterizes as nonsensical the notion once entertained that by *Bayona* Milton meant Bayonne in southwestern France, and by *Namancos* the ancient Numantia. He shows that there was an old traditionary belief that Cape Finisterre and its vicinity could be seen from Cornwall, and *vice versa.* **Hold,** stronghold, fastness; as repeatedly in Shakespeare; e. g. in *Cymbeline,* III. vi. 18, "'Tis some savage hold."

163. **Angel.** The critics generally, Warton, Masson, R. C. Browne, Stevens, Morris, and the rest, make this an apostrophe to the 'great vision,' the Archangel Michael; "Look no longer seaward to Namancos and Bayona's hold: .... look homeward to your own coast now, and view with pity the shipwrecked Lycidas." But Jerram, on the contrary, argues that St. Michael's apparition is merely introduced parenthetically, as part of a local description, and never directly addressed. It is, according to him, the spirit of Lycidas, now an angel, that is invoked. **Ruth** (Old Eng. *hreowan;* Ger. *reuen,* to sorrow), sorrow, pity.

164. **Dolphins.** This fish, remarkable for its swiftness and its beautiful brilliant colors, has been a favorite with poets ever since it saved the life of

Weep no more, woful shepherds, weep no more; 165
For Lycidas your sorrow is not dead,
Sunk though he be beneath the watery floor.
So sinks the day-star in the ocean bed;
And yet anon repairs his drooping head,

the sweet singer Arion. When the rude sailors coveted his treasures and threw him overboard on his way from Sicily to Corinth, the song-loving dolphins assembled around the vessel, and one of them

'him bore
Through the Ægean seas from pirates' view.'

Spenser, *Faerie Queene*, IV. xi. 23. Somewhat similar is the story of Palæmon and the dolphin in Pausanias; and of the boy and dolphin in Gellius quoted from Apion. Pliny describes the dolphin as an animal 'most friendly to man.' Liddell and Scott in their Greek Lexicon describe the dolphin (Gr. δελφίς) as 'a small species of whale, which played or tumbled before storms as if to warn seamen, and so was counted the friend of men'; hence the story of Arion. The 'curving back,' as Ovid calls it (*Fasti*, II. line 113), is supposed by the sailors to have suggested the idea of carrying burdens. See Shakes. *Midsummer Night's Dream*, II. i. 150, and elsewhere. See *Class. Dict.*

165. **Weep no more.** This transition is somewhat like that near the close of Spenser's *Shepherd's Calendar* for *November*, but it is by no means an imitation. The Clarendon Press edition says approvingly, "Keightley thus accentuates, —

'Weep nó more, woful shepherds, weep no móre,'

as also the

'Sigh nó more, ladies, sigh no móre'

of Shakespeare, and supports his view by quoting from classic and from English, German, and Italian writers, instances of repeated phrase with varied accent"! Mr. Keightley has put himself to needless trouble. As if it were necessary to accent every second syllable! Have critics no *ears!*

166. **Sorrow**, the *object* of your sorrow.

167. **Watery floor.** So Dante, *Purgatorio*, Canto II. l. 15, '*sovra 'l suol marino*,' upon the ocean floor.

168. **Day-star**, the sun, called the 'diurnal star' in *Par. Lost*, X. 1069. So Pindar in his first Olympian Ode has, "Seek no bright star during the day, in the desert air, more genial than the sun." Shakespeare calls the moon 'the watery star.' *Winter's Tale*, I. ii. 1. Jerram thinks the evening star is referred to. See his note. Dwell a moment on the exquisite beauty of the simile and the music of these lines.

169. **Repairs** (Lat. *re-parāre*, to prepare again; Fr. *réparer*), refreshes, restores to a good state. In Lydgate's *Troy* we find, "Long ere Titan [i. e. the sun] gan make his repaire." Horace, *Odes*, IV. vii. 13, has "damna

And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high,
Through the dear might of him that walked the waves;
Where, other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,

tamen *reparant* cœlestia lunæ," the swift moons repair their wanings in the skies. **Drooping.** Why *drooping?*

170. **Tricks** (Welsh *treciaw*, to furnish; or, better, from Dutch *trek*, a draught; pull; deceit; feature; whence, perhaps, though Wedgwood doubts it, comes Fr. *tricher*, to cheat; Ital. *treccare*), dresses, sets off. In *Il Penseroso*, lines 123, 124, we have, —

'Not tricked and frounced as she was wont
With the Attic boy to hunt.'

"Tricked," says Dyce, "is properly an heraldic term = blazoned." **Spangled** (Gaelic *spang*, a shining metal plate). Milton often uses this word; but, like *tinsel*, it 'has lost somewhat of dignity.' See Trench (*Study of Words*, and *English Past and Present*). **Ore.** In Shakespeare (as in *Hamlet*, IV. i. 24, 25, 'like some ore among a mineral of metals base') we have 'ore' meaning gold, or golden splendor. 'Ore' would seem to be more appropriate to the sun than to a star.

171. **Forehead.** In the Puritan Sylvester's translation of the *Divine Weeks and Works* of the Protestant *Du Bartas*, a favorite book of Milton's, we find the line, —

'Oft seen in forehead of the frowning skies.'

173. **That walked the waves.** *Matt.* xiv. 25, 26; *Mark* vi. 48, 49. The student will not fail to observe the beautiful appropriateness of this allusion to Christ's power over the waters.

174. **Other** groves and streams than those which he used to frequent on earth. **Along** = beside, 'without the usual idea of motion.' *Jerram.*

175. **Nectar,** the drink of the gods. "It was also used by way of ablution to preserve immortality." **Laves.** So the 'aged Nereus' 'reared the lank head' of the drowned Sabrina,

"And gave her to his daughters to imbathe
In nectared lavers."

Comus, 836, 837.

Oozy (A.-S. *wos*, juice; *wosig*, juicy; Provincial Eng. *ouse*, the liquor in a tanner's vat).

176. **Unexpressive,** inexpressible, ineffably sweet. So Shakespeare has 'the fair, the chaste, and unexpressive she.' *As You Like It*, III. ii. 10. So

In the blest kingdoms meek of joy and love.
There entertain him all the saints above,
In solemn troops and sweet societies,
That sing, and singing in their glory move,
And wipe the tears forever from his eyes.
Now, Lycidas, the shepherds weep no more;
Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood.
Thus sang the uncouth swain to the oaks and rills,

Milton's *Ode on the Nativity*, l. 116. **Nuptial song**, the song at 'the marriage supper of the Lamb.' *Rev.* xiv. 3; xix. 7, 9; xxi. 9.

177. This line, omitted in the edition of 1638, is inserted in Milton's handwriting in his own copy, which is preserved at Cambridge. **Meek**, peaceful. The epithet suggests the deeply significant words, 'kingdom and patience of Jesus Christ.' *Rev.* i. 9.

180. **Sing.** *Rev.* v. 9; xv. 3; *Par. Lost*, III. 344 to 417.

181. **Wipe the tears forever from his eyes.** *Isa.* xxv. 8, "The Lord God will wipe away tears from off all faces." *Rev.* vii. 17; xxi. 4.

183. **Genius of the shore.** The sainted Lycidas becomes a *numen*, or *genius loci*, like the dead Daphnis in Virgil (*Eclogue*, V. 64, 65). Very similar is a passage in the Italian pastoral poet Sannazaro, who represents a drowned man as thus addressed by his mourning friends: —

> "Aspice nos, mitisque veni, tu numen aquarum
> Semper eris, semper lætum piscantibus omen,"

look favoringly upon us and gently come; thou shalt be the guardian deity of the waters, omen ever gladdening to fishermen. The introduction of this conception of the *genius loci* marks 'a return to the pastoral form' of the poem. Is it a poetic variation of the idea in *Hebrews* i. 14?

184. **In thy large recompense**, the ample requital for all thy sufferings. **Shalt be good.** The passage referred to in Virgil in the preceding line has, "*Sis bonus O felixque tuis*," O mayst thou be good and propitious to thy own.

185. **Perilous.** The critics will have it that this word is everywhere a dissyllable in Milton, except *Par. Lost*, II. 420. But is it necessary so to regard it? May not an anapest be allowed?

186. **Thus sang**, etc. "The shepherd elegiast," says Scott (*Critical Essays*), "who has not yet been formally introduced, is now set before us among his oaks and rills." It has been remarked that the last eight lines of the poem form a perfect stanza in *ottava rima*. **Uncouth** (A.-S. *un*, not,

While the still morn went out with sandals gray;
He touched the tender stops of various quills,
With eager thought warbling his Doric lay:
And now the sun had stretched out all the hills, 190

câdh, known, from *cunnan*, to know), unknown. So most of the critics interpret the word in this line, as being a natural expression of a young man looking forward to future fame. But perhaps it should have its modern sense, and be interpreted as a modest acknowledgment of rudeness or awkwardness. The swain, of course, is Milton, who now speaks in his own character.

187. **While the still morn went out with sandals gray.** 'Alluding,' say Stevens and Morris, 'to the gray appearance of the sky just before sunrise.' See *Par. Regained*, IV. 426, 427. May it mean the gray of the clouds and sky when morning is just vanishing later in the day? I am not aware that the exquisite beauty of this line has been commented upon. It is equal to the famous verses of Shakespeare, which Richard Grant White quotes to prove the superiority of Shakespeare's imagination over Milton's,—

> "But look, the morn in russet mantle clad
> Walks o'er the dew of yon high eastern hill";

for this line of Milton's, more musical than these of Shakespeare, is also more condensed; and then it adds the charm of *stillness*.

188. **Stops**, vent-holes of a flute or pipe. So in Shakes. 2 *Henry IV.*, *Induction*, 17; *Hamlet*, III. ii. 76, 376, 381. **Quills** (Lat. *calamus*, reed, or *caulis*, a stalk; Ger. *kiel*), originally *reed-pipes*, the tubes of wind instruments. Spenser speaks of the 'homely shepherd's quill.' Johnson thought it the *plectrum*, and quoted Dryden's Virgil, *Æneid*, VI. 646, "His quill strikes seven notes": but this meaning does not so well suit this passage. The various *quills* are changes of mood and metre — 'the varied strains of the elegy' or themes of the poem (at lines 76, 88, 113, 132, 165). "This almost amounts to a recognition on the part of the poet of the irregularity of style, the mixture of different and even opposing themes." *Jerram.*

189. **Eager**, earnest, intent, keen. **Doric lay** (the Ὡρὶς ἀοιδά of the Greek pastoral poet Moschus, who flourished in Syracuse about 270 B. C., and who composed a beautiful elegy on his fellow-poet Bion), pastoral song. Theocritus, too, was a native of the Dorian colony at Syracuse. **Doric**, pertaining to the Dorians, a people of ancient Greece. In music, the *Doric* was severe, austere, or grave; the *Lydian* was soft, sweet, or pathetic; the *Phrygian*, sprightly, animated; the *Ionic*, airy, fanciful.

190. **Stretched out.** Stretched them out into shadow? In the last line of Virgil's first *Eclogue* we find, "*Majoresque cadunt altis de montibus umbræ*," and larger shadows fall from the lofty mountains. Do these lines mean that the poet was engaged from dawn till sunset in composing this lay?

And now was dropped into the western bay.
At last he rose, and twitched his mantle blue;
To-morrow to fresh woods and pastures new.

191. At the end of Spenser's *Pastoral Æglogue upon the Death of Sir Philip Sidney*, we have the line, —

> "The sun, lo! hastened hath his face to steep
> In western waves,"

as a reason for ceasing to sing.

192. **He.** The 'swain.' **Twitched,** caught up or snatched. Keightley says, 'drew tightly about him on account of the chilliness of the evening.' This picturesque ending expresses haste, as if conscious that in his absorption in 'eager thought' he had tarried too long. **Mantle blue.** R. C. Browne in his notes hints that the mantle was, like that of Hudibras, 'Presbyterian true blue!'

193. In Fletcher's *Purple Island* (1633) occurs the line, —

> "To-morrow shall ye feast in pastures new."

Says Masson, "This is a parting intimation that the imaginary shepherd is Milton himself, and that the poem is a tribute to his dead friend rendered passingly in the midst of other occupations." "It is better," says Jerram, "to refer these words to the projected Italian tour, with which his mind must now have been occupied, than to any political intentions at this time."

For an interesting critical examination and exposition of lines 108–129, see Ruskin's *Sesame and Lilies*, pp. 26–34. (Wiley and Son, N. Y., 1866.)

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